THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 62. NEW YORK: SATURDAY, MARCH 6, 1880. Price Five Cents.

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LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]

GARRICK CLUB, LONDON, Feb. 18.

Through the chill drizzle of the last few days I descried such cheerful announcements in the shop-windows as "Spring Styles," "Myra's Journal: Newest Spring Fashions." The placards looked hopeful, though a costermonger at my elbow sententiously exclaimed as he dashed the rain off his old hat: "Blow my blooming tosh, but them chaps don't stick at nothink."

Since I wrote you, Burnand's play, Ourselves, produced by James R, Thorne at the Vaudeville, having proved a dire failure, was withdrawn, and replaced on Friday by The School for Scandal, on which occasion John Clayton made his re-entree in Joseph after his American trip. It is a pity that in some of his best parts, such as Joseph, etc., Mr. Clayton was not seen in New York.

Mr. Burnand takes the failure of Ourselves in anything but a spiritless way. He is out in a letter insisting on the merit of the piece, comparing its reception and its merits with those famous comedies, Money and The Rivals.

The first night's verdict upon Lord Lytton's play was adverse, and Mr. Macready was anxious to take it off at once, but was overpersuaded by his far-seeing stage manager. And Sheridan's Rivals was hissed from beginning to end. Mr. Burnand even complains of the fog, which seemed to obscure the plot of this piece, and hints that in a clear atmosphere, and interpreted by a better company, Ourselves may yet have a record similar to the two standard plays he quotes for companion first-nights in misfortune.

The rumor runs that this author is to be sent as Minister to America, and if his latest piece of work is likely to be repeated, the sooner he takes up the diplomatic profession, the better for English theatre goers.

Mr. Wills' play of Ninon is not altogether a "thing of beauty," and unlikely to become "a joy forever." In spots it is remarkably weak, being loaded to the cracking point with soliloquies and long explanations of transactions past and premeditated. The gifted young actress, Miss Wallis, invested the character of Ninon with much realistic force, and although nervous to a degree on the first representation, continued to blend, with her long speeches, so much action, and what is called in theatrical parlance business, that the part of Ninon stood out a finished portraiture of the remorseless, avenging sister, who undertakes to bring the seducer to destruction, but during the self-imposed task, herself becomes infatuated. The play will never become popular, and I doubt if any manager on the other side ever wastes his time and money in bringing it out.

Bronson Howard may well be proud of the favor won by his comedies. The Court Theatre is nightly filled to witness The Old Love and the New (The Banker's Daughter) in which Mr. Coghlan and Miss Roselle, both pleasantly remembered in New York, appear. Miss Roselle, who has greatly improved in acting since her visit to you with Mr. Sothern, is as lovely as ever in person, and when your Manager Wallack negotiated with her last Spring, she regretted the inducement was not great enough in a pecuniary sense to enable her to resume her acquaintance with the New York public. Mr. Abbey also desired her at the time he contemplated producing The Palace of Truth, but her engagement at the Princess in Drink held her in bondage.

An American entrepeneur said to me the other day that there never was a season in dramatic affairs when prospective stars were so few and far between. He could not name a person on the American stage likely to hold the place of an Anderson, a Lotta, a Morris or a Davenport. There was no remarkable beauty and less talent among the new people than at any time in his remembrance.

It is almost as bad with us. Miss Wallis and Miss Roselle are rushing up beside Ellen Terry for the throne; but the vital spark of dramatic genius is a mild phosphorescent gleam nowadays.

Many years ago, when the old Hungerford Market stood where the Charing Cross Depot and Hotel now rears its manor halls, an industrious Italian named Gatti opened a small stall for the sale of "goffres" and penny ices. From this modest beginning he amassed a fortune, which he doubled by concert halls and trebled by eating-houses and Italian cafes. Dying, he left his boys a pot of money and a predilection for the theatre which soon brought them into notice. Dramatic management weighted them down to the ground. The famous places of refreshment carried on by Gatti, senior—the multitudinous ice-carts that penetrated the land, and made Gatti's name a household word—were but secondary sources of pleasure and profit to the Gattis of the new generation.

The instant their hands were in the hardly-accumulated pile of the old man it was spread broadcast in theatrical speculation. The Theatre Royal, Covent Garden and the Royal Adelphi, beside concert halls innumerable, are now under the control of these young men, who much affect American talent. The stamp of a New York success is a sure passport to the favor of the Gattis. Bella Pateman (a New York favorite) is playing with them. Mr. Boucicault opens at the Adelphi in the early spring. The Goodwin and Weathersby combination are in treaty, and several prominent American artists are under engagement.

Among old-time faces which have lately reappeared here has been that of Howard Paul, husband of the talented and lamented Mrs. Howard Paul, who, as a vocalist and woman, will be long remembered.

He appeared at the Princess in Locked Out, a fitting consequence of Drink. And this reminds me of a bit of gossip concerning him which has floated about the clubs. For some time previous to his wife's death the couple had been on frosty terms, but the rather sudden death of Mrs. Paul brought the gentleman home very speedily. Mrs. Paul had spoken but a few days before her death of a will she had made, but no will being found Mr. Paul proceeded to administer the estate.

The lady had preserved a voluminous correspondence, which, as he looked it over, suggested quite a pretty mass of complications. One young gentleman (A) had written very fully his opinion of another (B). A second friend (C) had detailed a minute account of some domestic bit of treachery on the part of D. Mr. Paul's plan was quite worthy of him. He sent A's letter to B; he mailed C's letter to D; and in this fashion he set by the ears nearly every friend the poor woman left behind her.

An English version, done by J. P. Jackson (a friend of Wagner's), of Lohengrin was produced by Carl Rosa at Her Majesty's, Julia Gaylord assuming the heroine, and appearing to little advantage.

Of course you have heard of the musical conspiracy to which Mme. Albani fell victim in Milan. Signor Aramburo (who lately levanted from Mapleson's New York company), being in the plot, took the hissing so much to his tender heart that he refused to appear after the second act (in Lucia), and in that manner complicated the lady's misfortunes.

The opening of the Theatre Royal, Dublin, is not without its interest to New York. The lessee was Michael Gunn, who sustained severe loss, having little or no endurance, Mr. Gunn is a very charming gentleman, one of the most popular of managers, largely connected with theatrical enterprise both in England as well as Ireland, and his wife was the well-known New York actress, Bessie Sudlow.

The Hanlon-Lees open at the Gaiety in London on March 28, and a season of unexampled success is predicted by those who have seen them in Paris. When I was in the United States, a great many years ago, the Hanlons were enjoying an immense popularity; since that time they have perfected their entertainment; in fact, in conjunction with the Lees, have brought it to a perfection quite surpassing description. At the present moment there is no combination in Europe that would create such a furore in America as the Hanlon-Lees. When Henry Sargent was in Paris last Summer he tried to effect an engagement with them for the United States, but their arrangements were completed for a long time ahead. The enterprising agents of New York should bend their intellects to securing these artists after their London season, and let America have them while they are yet intact, as no one can say how long their arms and legs, let alone their necks, may be spared them.

A theatrical art gallery is opened at 168 New Bond street, in which portraits of notable Thespians—pictures belonging to the theatrical comedians—and canvases painted by actors, make up the attraction. And an attractive gallery it is.

New York is well acquainted with the feats of legs performed by Fred Vokes and the Majiltons; but with their feats of arms they can astonish you all as they have astonished Londoners.

Mr. Vokes contributes several charming sketches, and Mr. Majilton comes out with a striking portrait of the Prince of Wales. Genevieve Ward has painted some capital sheep. Ned Sothern's son contributes a lovely picture. But some of the best, and, in truth, the gems of the collection are by George Giddons, who was some time a member of the Union Square company, and is the husband of Sydney Cowell, the soubrette at your Park Theatre. The popularity of Mr. Irving is attested by the frequency of his portraits on the walls of the new gallery in a variety of characters. In oil, pastel and crayon, he is reproduced by Barnard, Miss Steele and others. ROBERTO.

PARIS NOVELTEIS.

The Latest French Festivities.

The fact of its being carnival time here, and Lent therefore close upon us, so accelerates gayeties and festivities in Paris that one has hardly time to turn about, all the violins playing at one and the same time. Everyone has at least a cold in the head, but this matters not at all: the Parisienne is intrepid, and must be amused quand meme. Madame Riaro de Rouves gave a splendid ball the other night at her beautiful hotel in the Boulevard Malesherbes. The orchestra, composed of twenty musicians, was led by the great Waldteufel—c'est tout dire—and every lady on entering was presented with a beautiful fan, to which a pencil was attached. On Thursday Madame de Bisaccia gave a ball, to which all the fine fleur of the noble Faubourg were bidden. On Saturday Madame de Nerville opened her hospitable doors, and gave a fancy dress ball in the Avenue de Messine, preceded by the performance of La Symphonie Burlesque and a little comedy, entitled Darwinisme, played by Madame Aubernon, Raoul Aubernon, M. Mahon, and others. The soirees given by Madame de Nerville and her daughter, Madame Aubernon, are among the most charming entertainments of the kind in Paris and call for special mention. Madame de Nerville is the sister of the late banker, Charles Laffite (father of Madame de Galiffet and Madame de Cordier), the other sister being Madame Baigneres. At Madame de Nerville's soirees there is always a charming sans gene, which, however, is never allowed to degenerate into vulgarity, and one meets members of almost every social clique in Paris there. The lion of the day, Alexander Dumas, is one of the most assiduous habitues at Madame de Nerville's, and it was owing to the fact of his play, Le Fils Naturel, having been played at her house two years ago with great success, that Perrin of the Theatre Francais decided to reproduce the half-forgotten chef-d'œuvre at the Maison de Moliere. Madame de Nerville was separated from her husband—who is now dead—and oddly enough her daughter, Madame Aubernon, is separated from her's likewise. This odd coincidence, coupled with the fact of Dumas being un ami de la maison, has given rise to the absurd and groundless rumor that it was at Madame de Nerville's instigation that the great author undertook his study of the divorce question, which has, as I have said above, made him the lion of the hour. After the performance of Darwinisme, Madame Aubernon recited some verses in honor of Alexandre Dumas fils—who was present, of course, beaming with smiles, and dressed as a Turk of to-day i.e., wth fez and Turkish frock coat—and then the dancing began. There were no remarkably pretty fancy dresses, but the soiree was most delightful. Madame Aubernon told me they were going to give a representation of Diane de Lys ere long; when the event comes off I will speak of it.

Madame d'Aoust has begun her Sunday dinners and soirees again. Her salon resembles somewhat that of Madame de Nerville, msomuch as she also endeavors to make it the rendezvous at once of the aristocratic and artistic world. Last Sunday, when the great violoncello player, Desart, and the accomplished pianist, Madame Montigny, performed, Comte de Beust, Baron Maurice de Hirsch, General Marquis d'Espevilles, and a host of other celebrities were present. Speaking of musical soirees reminds me to chronicle that Madame la Comtesse de Verny gave one the other night—on which occasion some of her husband's—M. de Verny's—compositions were performed, much to the satisfaction—if I may argue from the applause bestowed by them—of such eminent and well-recognized judges in matters musical as Madame de Poilly, the Duchesse de la Rochefoucauld, and Madame de Grandval, a certain scherzo farandole meeting with special favor. Madame de Bashkirsett—whose splendid villa on the Promenade des Anglais at Nice is now being inhabited by Madame de Sagan, whose return to Paris is anxiously awaited by all—gave some private theatricals the other night, when Gozlan's charming comedy, La Pluie et le Beautemps, was performed. My limited space forbids me from doing more than transcribe the cast, which was as follows:

La Baronne de Gontrant, Mlle. de Bashkirsett; Victorine, femme de chambre, Mlle. de Bababine; Anselme, domestique, M. le Comte de Courtes; Un inconnu, M. le Prince Soutzo.

The performance was creditable and the soiree pleasing.

So much for the past. On Mardi-gras the Duchesse de Maille gives a fancy dress ball, Madame Potocka is going to open her salons, in the Avenue Friedland for a splendid entertainment prior to her departure for Algiers, and Comte de Beust is going to give a bal paysan, such as are so greatly in vogue in Vienna. Everyone both in dress and language imitates the peasantry of no matter what country, and it is expressly forbidden to say "vous," tutoiement being de riguer. Should anyone break this rule he or she is sent to prison—i.e., put behind a little grating, and the culprit is only released from durance vile by the interference of a friend of the opposite sex who signs the exeat with a kiss. A fine, however, is always inflicted, and the money thus procured is given to the poor. This odd kind of entertainment was brought into fashion in Vienna by Madame de Metternich, and is all very well in an exclusive Court coterie, where almost any eccentric folly can be safely indulged in; but I shall be greatly surprised if it proves a success at the Austrian embassy here, where I am afraid it will be apt to facilitate something not unlike licence. Qui vivra verra, however.

One of the principal topics of conversation here now is, naturally enough, the terrible railway accident which took place the other day at Clichy le Vallois. As you are perhaps aware, many of the leading theatrical celebrities of Paris live at Asnieres, and it so happened that the train which was smashed was the very one generally taken by the artists, for it brings them to Paris just in time for the theatre. Had the train been an complet, and had nobody escaped, the Comedie Francaise would have lost Maubant, the Vaudeville Pierre Berton, the Athenee M. and Madame Mace-Montrouge, the Nouvautes Theresa, and the Palais Royal Hyacinthe; while the world of letters would have lost Cardol, the author of the famous comedy Les Inutiles, which made such a furore in the days of the Empire at the little Theatre de Cluny, but which is not now meeting with a like success at the Odeon. Cadol is like "Single Speech" Hamilton; he wrote one admirable comedy, which might have been signed "Scribe," and lo! he has given us nothing since; for La Belle Affaire, produced at the Chateau d'Eau (in 1869, I think), was a failure. One of the victims of the railway catastrophe is a M. Maret, who is, I hear, the husband of the American lady, Mrs. Coleman, whose first husband met with such a tragic death two years ago. Poor Purferra, the well-known stockbroker, was killed, and not only this, but some villains robbed the dead body of all the money and papers, so that some time elapsed ere the victim could be identified! The strongest resentment and anger are openly expressed by all as regards the conduct of the railway company on this occasion. On the night of the disaster, and when the news got about Paris, the St. Lazare Station was mobbed by friends and relatives all anxiously inquiring whether some of those they held dear were not among the number of victims, but the railway officials sternly refused to give any information, thus wantonly forcing many hundreds of people to pass hours and hours of killing anxiety and suspense! Surely this is most scandalous, and I am quite of the opinion of a friend of mine who openly proclaimed the other night at the Petit Cercle that, under the circumstances, the mob would have been justified in resorting to almost any violent measures to obtain the information so wildly sought for and so cruelly refused.

The Figaro, by-the way, is wrong in saying that, with the exception of the artists of the Comedie Francaise, M. Perrin, and M. Masset (who is to undertake the performance of the comedy in the provinces), no one save M. Sardou, the author, was acquainted in all detail with the theatrical event—Daniel Rochat. Mr. Bancroft has had the manuscript in his possession for at least two months, and when Money has ceased making money, an adaptation of the latest comedy which has proceeded from the pen of the author of Diplomacy will be produced at the Haymarket. SORNETTE.

HENRY IRVING'S ACTING.

A Study:

[Concluded from Last Week.]

Though few comedians can be tragedians, almost all great tragedians have been comedians. Kemble is said to have played in The School for Scandal with effect. Kean's Sir Pertinax was masterly; Garrick was equally great in Abel Drugger, and a whole round of such characters; Young, Charles Kemble, and others of minor degree possessed this double gift—or, perhaps, we should say, this one gift, for it is really but a variety of the same power. It is a vulgar and superficial notion to presume that either gravity or gayety is a monopoly or excludes each other. Earnestness or sincerity is equally the basis of tragedy as of comedy, and in all true comedy there is a foundation of seriousness. Now, in Irving, as is well known, there are great powers of comedy; but it is scarcely suspected how deep and varied these are, simply because he has had few opportunities for displaying them. But there is a line of character of the class that Frederic Lemaitre made famous, and which is peculiarly Irving's, and what may be called the tragically grotesque. Jingle is an original creation; ordinary professors of comic acting would scarcely understand it as the creator of the character intended. The grotesque comes from within, and the spectator feels, as he reads or looks at the stage, that this is the secret of the power in what a hasty observer would consider a trifling character. The "jerkiness" of the words means jerkiness of ideas; this again betokens a mind rather unhinged morally, signifying recklessness, greed for present advantages, indifference to good report; imagination, wit and cleverness. An actor who would think it sufficient to give Jingle's exterior eccentricities without using the key would, perhaps to his own surprise, find there was little in the part. But one who worked from within, as Irving does, would begin by discovering that it was not a "comic" character, but a very serious one; that is, a man whose existence, and food even, hung perilously in the balance and depended on the skilful use of his wits. The quaint stories, the fragmentary talk, become serious enough when it is thought that at the moment when the luckless wretch may be bidding for a dinner, as in the story of the unhappy clown who was convulsing the audience when his child lay dying.

This view, as it were—which is no more than a hint—of responsibility lends a weight to Irving's conception, and gives the accidents and peculiarities all this significance. They are grotesque, we feel, because they are genuine. But we turn now to another comedy character, the success of which is mainly owing—though few might suppose it—to the same tragic or earnest air underlying its humors. The character of Digby Grant in The Two Roses might be one of proportionate interest for the actor, as it was the first that gave him firm hold of public favor. Some seven or eight years have elapsed since that performance and the recent one for the Belford Benefit—no bad test by which to measure the actor's progress. The character is modeled on that of Harold Skimpole, and is one of pure comedy—a fidgety, selfish being, self-deluded by the practice of social hypocrisies, querulous, scheming, wheedling. Now, here is required the real actor's art, and conventional treatment will only lead to shipwreck or stupidity. It will probably be conceived au grand serieux; that is to say, the hypocrisy will be made earnest and intense, and what should be the general "aside" of deceit turned into sheer villainy, or an attempt will be made at carrying it off in a jocose, farcical spirit. One could fancy those farceurs—what leers and oiliness and comic tricks—doing it! It is curious that a very good actor who lately took the part took this villainy au serieux, giving the complaint, "You annoy me very much!" repeated so often, as a genuine reproach, and with anger. The result of this view carried out consistently was that the whole became dull, literal, sober and prosaic. Irving's was the true view—a simulated vexation, "You annoy me very much!" The audience sees that he is not "annoyed very much;" that it is a sort of tretful reproof to give himself importance, secure attention, and save himself from being inconvenienced by the mention of disagreeable topics. But, indeed, the whole character was artistically wrought out to a degree; full of side lights; and really gives an instructive picture of human nature and its curious humors. There was a half-heartedness beneath, under the bullying exterior.

So with a situation at the end of the first act, where he comes into the possession of a fortune and check-book, and with a sort of ungrateful insolence proceeds to "pay off" those to whom he was under obligations with checks. Over all was a sort of quaintness, and akin to the delight of the negro in a cocked hat and feathers was his relish in his new-found power of drawing checks, which half redeemed the proceeding and secured the interest of the audience. There was, united with a monkeyish spite and mischief, really a fascination about the various stages of the affair; the absorption while the other characters were busy, so that he could hardly take notice of them. Then, when quite ready, came an extraordinary, insignificant "hem!" which in its little way was artistic, for it seemed to denote satisfaction, anticipation, with insolent notice, "Attend to me now!" Then the quaintly vindictive motion with which each check was twitched out of the book; in short, innumerable touches. The whole was quite of the genre of Frederic Lemaitre. At times, too, there were strange and most original facial motions, grotesquely good-humored leers, a curious piteous querulousness now and then, a most original oddity, as when he was pettishly calling for the corkscrew. So, too, when the solicitor comes to inform him of his good fortune, and abruptly bids him "take a glass of wine," with significance, as if to prepare him for great news. Now, here, according to conventional laws, there would have been alacrity, or a certain comic eagerness, and "business." But our actor gives a very admirable exhibition of complex emotions; first, bewilderment at being asked to take his own wine, then a cunning belief that it might be for his advantage and he was only delaying business, and so he promptly seizes on the decanter, and resolves the question. In the early representations there was a light and pleasant restlessness that prevented us taking it seriously, but the intervening years have brought breadth and reality, color, weight.

Then what a store of subdued grotesque is to be found in his varied powers can be seen from two characters, that of Richard III. and Louis XI. In both there is that display of elderly and sardonic humor, of senile garrulity overlaid with a Voltairean cynicism. Indeed, in this sardonic humor he has certainly no rival. The portrait of his Richard—not the old-established, roaring, stamping Richard of the stage, but the weightier and more composed and refined—dwells long on the memory, especially such touches as his warily watching, looking from one to the other while they talk, as if cunningly striving to probe their thoughts; that curious scraping of his cheek with the finger, the strange senile tones, the sudden sharp ferocity betokening the ingrained wickedness, and the special leer, as though the old fox was in good humor. No amount of speeches judiciously delivered can equal the dramatic impression left on the mind of identification with the character; as, for instance, the impression of Richard's nature left by his air of assumed helplessness and deference while the discussion of the council goes on before him, with, however, a secret, eager watchfulness; this touch seems to help us better than anything to know his hypocrisy. But both this character and the Louis XI. are full of strokes of malignancy, rage, cunning, all of a very original and elaborate order, and showing that unflagging spirit of labor and study for which he is remarkable. Witness the scene of chuckling delight in the forest while the peasant prophesies long life and years to the decaying monarch. The scene of the dying agonies—said to have been studied in the hospitals—seemed a little too protracted with its iteration of the same points. Death on the stage should be a short business, as the subject is so unpleasing.

His Hamlet has been so freely and fully discussed and has been acted so many times that all its points must be familiar. The interpretation is in the romantic school, and Hamlet becomes anything but the cold sort of Positivist Caledonian which so many a performer has presented him. He is tender, impulsive; his fitful changes are full of color and warmth, exciting interest by a thoroughly human sympathy. Some of his passages dwell in the memory, fixed and imperishable, and we seem to require them in future attempts. Particularly striking was that strange glance when the ghost, "old Truepenny," called from below, "Swear!" The singular complex look, no surprise or start, but a dull, morose desperation and recognition, as though there was no surprise for him now, is full of the highest art—that glance seemed to express it all. Perhaps the most perfectly finished passage in the whole, conveying the result beyond improvement, was the passage about the recorders. The suave seriousness and intensity with which he explains the mode of covering the ventages, not in the common, sneering fashion, contrasted with the sudden anger and deep resentment that follow. The play scene and the whirl in which it breaks up has often been discussed—the sitting in the King's chair, the general confusion, leading to a general rout; but the repose and vacancy that succeeds is more a fevered calm, and is in itself dramatic. His Hamlet would indeed require an essay to itself; it is so stored with "touches" and coloring that make involved passages bright and intelligible, as in this "play scene," the whole current of his remarks to Ophelia, the qui vive air, and the nervous restlessness, not extravagant; indeed; the general characteristic is the interesting complexion, the tenderness of the whole, which from beginning to end excites sympathy.

The play of Eugene Aram is conceived in rather a monotone key of gloom, and offering scarcely any incidents, is rather a series of soliloquies. Richelieu I have not seen since its first production, but it has gained in breadth and vigor. Charles I. is a series of picturesque situations, conceived in a true vein of poetry, much distorted, however, by the extraordinary attitude Cromwell assumes. The debating that goes on between the two impairs the effect.

Here is a large round of characters; and yet there is a vast tract of unexplored dramatic country in which would be found characters of the romantic kind that would suit him more effectively even than the best he has yet attempted. Belonging to the French stage there are a number of parts, adventurous in their course and exciting; at the same time many-colored in their disposition or nature, full of contrasted passions and humors. Now, many of these English characters in which he has appeared are of an unvaried and rather monotonous cast. The keynote of gloom, remorse, despair is struck at the beginning, and is repeated and enforced by speeches and situations—all repetitions of the same sound. This is not doing justice to the actor, who is despoiled of his opportunities. Despair is so far from remaining at that one steady level that it takes strange freaks of gayety—becoming calm, then fantastic, quarrelsome—all more effective than the sustained gloomy behavior of the visage. A few of these characters that might be found suitable may be suggested: 1. Mercadet, in Balzac's play of that name—not, be it understood, in the rattling, farcical and overpraised translation by the late Mr. Lewes. The present writer once incurred the displeasure of the late delightful comedian Mathews for arguing that the true view of Mercadet was of rather a tragical earnestness than of careless trifling. The speculative Mercadet was on thin ice, and his last desperate shift on which all depended had to be carried out with an agony of suspense at his heart. With this view Irving would make a fine and telling character; otherwise it would become a sort of diluted Jingle. 2. Rodin, in The Wandering Jew—magnificent character of the melodramatic order, as any one who has seen Paul Menier in it at the Chatelet will admit. The drama, too, is an exciting one, of which no conception could be formed from the adaptation given at the Adelphi. Rodin is plentifully stored with shifting phases of cunning, craft, ferocity, oily insinuation, decision, etc. 3. Le Crime de Faverne—a play written for "Frederic," the point of which turns on an old man's cherishing the memory of his dead wife with an intense affection, from which illusion he is aroused by discovering from some old letters that she had been unfaithful. The frenzy—his dancing and singing even—was one of Frederic's fine conceptions—fine even in his decay. 4. Robert Macaire—an amazing character, in the true spirit of Balzac; a piece of diablerie as to character. It is usually played in a sort of pantomimic vein, but the true actor will see what chords there are to be touched, and that underlying the spirit of fantastic recklessness and bizarre costume there is tragedy. Irving has often played this character—his figure, face and manner all being admirably suited. 5. Jaffier, too, in Venice Preserved might be suggested. The true passion and moving scenes of this pathetic play, as well as the melodious poetry, at once point the suitability of this piece. Belvidera would suit Miss Terry, but it might be found too heartrending for a general audience. The Corsican Brothers has been spoken of, but in this there is no distinct character; the play is the chief attraction. PERCY FITZGERALD.

Patrician and Plebeian.

The insufficiency of the stage arrangements at the Paris Opera, when Rousseau was expatiating on the artistic poverty of that establishment, may be explained in some measure not only by the smallness of the stage but by the manner in which it was blocked up on both sides by the aristocratic section of the audience, who sat in rows on both sides of the singers, while the baser portion of the public stood in the pit, which, until a comparatively late period, was unprovided with seats. Often the occupants of the benches on the stage took quite a different view of the representation to that formed by the upstanding spectators in the parterre; and ideas were sometimes exchanged between the two great divisions of the public with an irritating effect, and with results which sometimes took the form of open violence. The actor or singer, under this absurd arrangement, stood in the midst of his audience; and when, as sometimes happened, the remarks made by those on the stage induced him to turn around, he was accused of showing disrespect to the public in front of the orchestra. At times, under this management, a piece was hissed by one division, applauded by the other; it was not always the aristocratic section which allowed itself to in the right. Le Grondeur, by Brueys and Palaparet, was received with hisses from the stage, with applause from the pit. Moliere's Ecole des Femmes, which delighted the pit, found no favor in the eyes of the too fastidious, but not sufficiently intelligent, patrons of the seats on the stage, one of whom, at each fresh burst of laughter, is said to have exclaimed, with a shrug of the shoulders: "Laugh away! laugh away! you fools in the pit."

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

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Fraser, John (6)	Tannehill, Frank
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DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY & ELLIS' UNCLE TOM CO., Chicago this week; Kankakee, Ind., 8; Lafayette 9; Danville; Ills., 10; Paris, 11; Terre Haute 12.

ADELAIDE NEILSON, New Orleans, March 8, two weeks.

AGNES HERNDON, Atchison, Ks., March 4; Leavenworth, 5; Kansas City, Mo., 9, 10; Sedalia, 11.

ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Booth's Theatre New York.

ADA CAVENDISH CO., Pittsburg this week; Detroit, March 8, one week.

ALICE OATES OPERA CO., Brooks' Michigan Circuit this week; Chicago, 8 one week.

ADA GRAY AND WATKINS CO., Cold Water, Mich., March 3, 4; Quincy, 5; Hillsdale, 6, 7, Hudson City, 9, 10; Adrian, 11, 12.

AN ARABIAN NIGHT, G. H. Cassidy, Manager, Newark, N. J., March 5, 6; Norristown, Pa., 8; Pottstown, 9; Allentown, 10; Wilkesbarre, 11; Pittston, 12; Williamsport, 13.

AN ARABIAN NIGHT, Under Daly, Baltimore this week.

ANNIE WARD TIFFANY, South Bend, Ind., March 3; Kalamazoo, 4; Battle Creek, 5; Albion, 6; Cleveland, 8 one week.

ALVIN JOSLYN COMB., Bloomington, Ills., March 3, 4; Decatur, 5; Springfield, 6; Peoria, 8, 9; Galesburg, 11; Keokuk, 12.

ABBEY'S FAIRFAX CO., Salem, Mass., March 8; Fall River, 9; Newport, 10; Waterbury, 11; New Haven, 12, 13.

ALL THE RAGE COMB., Boston this week; Providence, R. I., March, 8, 9, 10, 11; Woonsocket, 12; Taunton, 13.

BOSTON THEATRE DRINK CO., Cincinnati this week; Chicago, March 8, one week.

BOSTON IDEAL OPERA CO., Niblo's, New York, this and next week.

BARNEY MACAULEY CO., Charlotte, N. C., March 3; Greenville, 4; Mobile, Ala., 6; Academy New Orleans, 7, eight nights.

BANDMANN CO., Toronto, Can., March 4, 5, 6; Port Hope, 8; Kingston, 10, 11; Brockville, 12, 13.

BARLOW, WILSON, PRIMROSE AND WEST'S MINSTRELS, Clarksville, Tenn., March 3; Bowling Green, 4; Nashville, 5; Murfreesboro, 6; Huntsville, Ala., 8; Knoxville, Tenn., 9, 10; Athens, Ga., 12; Augusta, 13.

BUFFALO BILL COMB., Windsor Theatre, New York, this and next week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 1, St. Louis this week; Cincinnati, March 8, one week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 2, Baston this and next week.

COLLIER'S UNION SQUARE CO., Syracuse, March 5; Troy, 6; Brooklyn, 8 one week.

COLVILLE FOLLY CO., St. Louis this and next week.

CRITERION COMEDY CO., St. Louis this and next week.

DONALDSON'S KALEIDOSCOPE, Louisville, Ky., March 4, 5, 6; Cincinnati 8, one week.

DENMAN THOMPSON, Chelsea, Mass., March 3; Lawrence 4; Manchester, N. H., 5; Portsmouth 6; Lewiston, Me., 8; Bangor 9; Augusta 10; Portland 11; Haverhill, Mass., 12; Brockton 13.

DUPREZ & BENEDICT'S MINSTRELS, Little Rock, Ark., March 6.

DR. CLYDE COMB., Allentown, Pa., March 3; Harrisburg 4; Lancaster 5, 6.

E. A. SOTHERN, California, six weeks.

EMMA ABBOTT OPERA CO., Atlanta, Ga., March 4; Nashville, Tenn., 5, 6; Louisville, Ky., 8, one week.

E. A. McDOWELL'S DRAMATIC CO., Toronto March 8, one week.

FANNY DAVENPORT CO., Walnut, Philadelphia, this week; New Brunswick, N. J., March 8; Newark 9; Danbury, Ct., 10; South Norwalk 11; Hartford 12; Bridgeport 13.

F. S. CHANFRAU, Cincinnati this week; Lexington, Ky., March 8, 9.

FRANK MAYO, Olympic, New York, for season.

FORD'S GALLEY SLAVE CO., Columbus, Ga., March 3; Macon 4, 5; Savannah 8, 9, 10; Charleston, S. C., 11, 12, 13.

FORBES' DRAMATIC CO., Watertown, Wis., March 3.

GILBERT AND SULLIVAN'S THE PIRATES, "A" Co., Fifth Avenue Theatre, New York, this week; Brooklyn March 8, one week.

GILBERT AND SULLIVAN'S THE PIRATES, "B" Co., Chicago this and next week.

GILBERT AND SULLIVAN'S THE PIRATES, "C" Co., Lockport, N. Y., March 4; Bradford, Pa., 5; Jamestown, N. Y., 6; Meadville, Pa., 9; Titusville 10; Oil City 11; Youngstown, O., 12; New Castle, Pa., 13.

GILBERT AND SULLIVAN'S THE PIRATES, "D" Co., Broad Street Theatre, Philadelphia, this week.

GUS WILLIAMS' CO., Danville, Ill., March 3; Decatur 4; Springfield 5; Quincy 6; Burlington 8; Peoria 9; Davenport 10; Rock Island 11; Beloit 12; Racine 13.

GILL'S GOBLINS, Batavia, N. Y., March 3; Oswego 4; Auburn 5; Syracuse 6; Rochester 8, 9, 10.

GRAU'S FRENCH OPERA CO., Detroit March 3; Fifth Avenue Theatre, New York, 8.

GILMORE'S BAND, Waterbury, Ct., March 3; New Haven 4; Bridgeport 5; South Norwalk 6.

HI HENRY'S MINSTRELS, Newark, March 3.

HAVERLY' MASTODONS, Woonsocket, Mass., March 3; Providence, R. I., 4, 5, 6; Fall River, 8; New Bedford, 9; Brockton, 10; Lynn, 11; Manchester, N. H., 12; Haverhill, Mass., 13.

HAVERLY'S C. C. C. Co., Indianapolis, Ind., March 3.

HAVERLY'S GEORGIA MINSTRELS, Troy, N. Y., March 3; Schenectady, 4; Binghamton, 5; Elmira, 6; Akron, O., 8; Canton, 9; Steubenville, 10; Washington, Pa., 11; Wheeling, W. Va., 12; Newark, O., 13.

HAVERLY'S JUVENILE PINAFORE CO., Des Moines, Ia., March 3; Lincoln, Neb., 4; Omaha, 5, 6; St. Joe, 8; Atchison, 9; Leavenworth, 10; Topeka, 11; Kansas City, 12, 13.

HARRY WEBBER'S NIP AND TUCK, Texarcana, Texas, March 4; Shreveport, La., 5, 6; Marshall, Texas, 8; Dallas, 10, 11; Corsicana, 12, 13.

HEARTS OF OAK COMB., Boston, this week.

J. H. WALLACK CO., Ottawa, Kansas, 3, 4; Ft. Scott, 5, 6.

JOHN T. RAYMOND CO., Boston, this week; Washington, March 8, one week.

JOHN A. STEVENS, Middletown, Conn., March 6.

J. K. EMMET, Buffalo, this week; New York, March 8, 4 weeks.

JOS. MURPHY'S KERRY GOW, Danville, Va., March 3, and 4; Lynchburg, 5, 6; Petersburg, 8; Norfolk, 9, 10; Richmond, 11, 12, 13.

JARRETT AND RICE'S FUN ON BRISTOL, New Bedford, Mass., March 4; Hartford, 5; Newark, N. J., 6; Philadelphia, 8, 2 weeks.

JOHN McCULLOUGH, St. Louis, March 15, 1 week.

J. P. SMITH'S TOURISTS, Baltimore, this week; Novelty Brooklyn, March 8, 1 week.

JANE COOMBS CO., Canton, O., March 3; Massillon, 5; Akron, 6; Wooster 7.

JANAUSCHEK COMB., Pana, Ills., March 3; Mattoon, 4; Effingham, 5; Vandalia, 6; Ashley 8; Desquan, 9; Carbondale, 10; Cairo, 11; Little Rock, Arkansas, 12, 13.

KATE CLAXTON, Erie, March 3.

KIRALFYS' BLACK CROOK, Brooklyn this week.

LOTTA, Worcester March 3; Albany 4, 5, 6,.

LAWRENCE BARRETT, Lynn March 3; Lowell 4; Concord 5; Manchester 6; Lawrence, Mass., 8; Worcester 9; Hartford, Conn., 10; New Haven 11; Springfield, Mass., 12; Holyoke 13.

LOUISE POMEROY CO., Key West, Fla., 4, 5, 6.

MILTON NOBLES, New Orleans this week; Galveston, Tex., 8, 9, 10.

MARY ANDERSON, Washington, D. C., this and next week.

McKEE RANKIN'S DANITES CO., Milwaukee, Wis., 4, 5, 6.

M'LISS PIXLEY PARTY, Lock Haven 3; Danville 4; Scranton 5; Binghamton 6; Toronto 8, one week.

MY PARTNER, ALDRICH AND PARSLOE, Columbus, 5, 6; Pittsburg 8, one week.

MAPLESON'S ITALIAN OPERA CO., Academy of Music, New York.

MAGGIE MITCHELL, Chicago, this week; East Saginaw, Mich., 9; Bay City 10; Flint 11; Detroit 12, 13.

MAHN'S COMIC OPERA CO., Pittsburg, this week; Philadelphia 8, week.

MINNIE PALMER'S BOARDING-SCHOOL, Chicago, this week; St. Louis 8, week.

MILLARD'S OUR PHOTOGRAPH PARTY, Willimantic, Conn., 3; New London 4; New Brighton 5; Waterbury 6.

NICK ROBERTS' HUMPTY DUMPTY, Rutland, Vt., 3; Burlington 4; Ogdensburg 5; Watertown 6; Rome 8.

OLIVER DOUD BYRON, Olean, N. Y., 3; Hornellsville 4; Elmira 5; Williamsport 6; Baltimore 8, week.

PAT ROONEY COMB., Paterson 3; Jersey City 4, 5, 6; Philadelphia 8, week.

RICHMOND & VON BOYLE, Philadelphia, this week; Troy 8, 9; Utica 10; Auburn 11; Syracuse 12, 13.

RICE'S SURPRISE PARTY, Standard, New York.

RICE'S EVANGELINE CO., Austin, Tex., 3, 4; Benham 5; Corsicana 6.

RENTZ-SANTLEY CO., Norristown, Pa., 3; Allentown 4; Pittston 5; Wilkesbarre 6.

ROBSON AND CRANE, Boston, this and next week.

REEVES' PARK GARDEN OPERA CO., Woodstock Vt., March 3; Claremont, N. H., 4; Bellows Falls, 5; Brattleboro, 6.

RIAL & DRAPER'S UNCLE TOM CO., New Castle, Ind., March 3; Muncie 4; Rushville, 5; Shelbyville, 6; Columbus, 8; Edinburg, 9; Franklin, 10.

SALSBURY TROUBADOURS, Haverly's, New York, this and next week.

THE FLORENCES, Cincinnati, this week; Columbus, O., 8, 9; Chillicothe 10; Zanesville 11; Wooster 12; Akron 13.

TONY DENIER'S HUMPTY DUMPTY, Novelty, Brooklyn, this week; Fall River 8; Brockton 9; New Bedford 10; Toronto 11; Providence 12, 13.

TRAGEDIANS OF KALAMAZOO, Burlington, Vt., 12, 13.

UNION SQUARE FRENCH FLATS CO., Washington, D. C., this week; Philadelphia 8, two weeks.

WEATHERSBY-GOODWIN FROLIQUES, Montgomery, Ala., March 3, 4; Atlanta, Ga., 5, 6; Nashville 8, 9; Memphis 10, 11, 12, 13.

WIDOW BEDOTT CO., Springfield, Mass., March 3; Middletown 4; Meriden 5; New Britain 6; Waterbury 8; Danbury 9; Norwalk 10; Hartford 11; New Haven 12, 13.

Boston.

The great event in theatricals last week was the first representation in this city of Cymbeline, after a slumber of nearly twenty-four years, the performance being given at the Globe. The present generation of playgoers know very little of the play, except from reading it, as Cymbeline has been represented but a few times within the past thirty-five years. Prior to the performance at the Boston Theatre in '56 Mrs. Warner appeared as Imogen at the Howard in '52, and Mrs. Anderson in the same character at the Old National in 1845, the elder Booth being the Posthumus. Iachimo was a favorite role of Booth's, but he often appeared as Posthumus, according to the requirements of the cast. Cymbeline was first produced in America at the John Street Theatre in New York, December 28, 1767. Mr. Hallam was the Posthumus; Mr. Douglas, Iachimo, and Miss Cheer, Imogen. Thirty years elapsed before it was again seen on the boards, the play being revived April 24, 1797, for the benefit of Mrs. Johnson (who was the mother of Mrs. Hilson, a favorite actress at the Park Theatre for many seasons). The cast at this time embraced Mr. Hallam as Posthumus (the same character he personated thirty years before); Mr. Tyler, Iachimo; Mr. Jefferson, Cloten. In July, 1828, Cymbeline was again produced, for the first time in thirty-one years, at the Chatham Theatre, New York, with Mrs. Duff as Imogen, Booth as Posthumus, and Wilson as Iachimo. On the 28th of February, 1848, the play was revived for the first time in twenty years at the Bowery Theatre, with Mrs. Shaw as Imogen, Thomas Barry as Posthumus, Wyseman Marshall as Iachimo, Charles Burke as Cloten, E. L. Tilton as Cymbeline, Stevens as Belarius, C. W. Clarke as Pisanio, and Mrs. Harry Jordan as the Queen. I think this is the last representation of Cymbeline in New York. It seems a misfortune that so beautiful a creation as the above noted play should be kept a stranger from the theatre. The play was written to be acted, not to be read and nursed over in the retirement of one's own room, but to be looked at and listened to by audiences of men and women, all moved by the feelings "which make the whole world kin" under the spell of the actor's art. A play of Shakespeare's must be badly acted, indeed, not to send the listener away all the better for having seen it. The plots are developed with so much marvelous skill, the language is so seeped in thought, in feeling and in fancy; it is, besides, so familiar and so dear, that it is no mean pleasure to hear the words reasonably well spoken and to see the parts well interpreted. But let a great actor or actress appear, and what a change is wrought. What life, what color, what force is imparted to the picture. Then, indeed, it is that one seems for the first time to have known the very Juliet, Imogen, Portia, Rosalind, that Shakespeare dreamed would charm generation on generation "to the last syllable of recorded time." The play of Cymbeline will always retain its position as a great play, plain in construction, clear in intention and superb in the manner it treats the most impressive situations. The character of Imogen demands much attention. In her you have the ideal of a wife carried into deepest poetry. She sees her husband through the illusion of her own hallowed imagination, and she loves him for a worth which is entirely in herself. Calm in her own integrity, gross accusation does not wound her sense of honor, for she feels that in honor she is invulnerable, for it grieves her to think that the man to whom she gave the treasure of her love should be unworthy of it. She brings together strength, fervency, simplicity and honor. Idealism is an evident characteristic of all the women in Shakespeare that poetically interest feeling and imagination. Of this ideal order of Shakespeare's women is Imogen, and is one to be weighed with the greatest nicety and to be seen more than once before a mature judgment can be pronounced. From the moment of Miss Neilson's first entrance on the stage one becomes satisfied with the fact that no matter what her success in embodying the character to satisfaction, you have at least an actress before you of genuine and undoubted originality. Your attention at once becomes riveted, and, as the performance progresses, you are convinced not only of the delicacy and subtlety of the conception, but its perfect naturalness and reality. All of Miss Neilson's gestures are made with the greatest gracefulness, and her self-abnegation is more remarkable than in any actress I ever saw. In performing the part of Imogen Miss Neilson displays her marvelous skill as an actress. If there is any ambiguity in the language, a gesture of the business of the scene makes it clear and apparent to all. In playing the part Miss Neilson eliminates lines and sentences in many of the speeches. It has a wonderful effect upon the closeness of the action, and makes the dialogue purer to sensitive ears. Throughout the performance is a very quintescence of art; for, to be paradoxical, there is an absence in it of all art. An old play-goer informs me that Miss Neilson has introduced into the play much that is unmistakably original, so much so as to make the time-honored play her own creation. No one but an actress of genius could have done this, and to Miss Neilson I must award genius of the highest order. Nothing could be more graceful and captivating than the winning tenderness displayed by Miss Neilson in the parting scene of Imogen and Posthumus. She was brilliantly successful in the scene with Pisanio. The scene with Iachimo lost somewhat of its effect through the actress sacrificing nature to art. Later, and indeed through the play, Miss Neilson won great appreciation, and, when disguised as Fidele, her movements were the soul of grace, intangible, fleshless, flying as she moves, human as she speaks. Depth of feeling and intensity of expression are the magic of this wondrous actress. She seemed a creature resurrected out of the age of fable and romance—a compromise 'twixt earth and heaven. I do not marvel that this woman angel so possesses the hearts of every one. Miss Neilson fills the part, hereafter other can only report it. Goethe pregnantly said: "The power of art lies not in reporting, but in conveying your impressions." I have spoken of Miss Neilson's performance throughout consistent with her conception of it, and, although not absolutely perfect, who ever saw a faultless work? "Where is that palace whereinto foul things intrude not?" But I am willing to admit that the entire performance is freer from blemishes than that of any actress who is to-day on the stage. As You Like It was given at the matinee, with Miss Neilson as Rosalind. Rosalind is one of Shakespeare's romantic characters. Viola and Rosalind, each of them in different ways, has a fanciful temperament, and is placed under conditions that show it. In the baldness and freeness of Rosalind's situation you have revealed to you the charms of her character, and with such qualities to recommend her where could have been found a better representative of the character than Miss Neilson? As a whole, it was a complete triumph. Miss Neilson's acting was admirable indeed, and I rejoiced to see how thoroughly it was enjoyed by an audience of unusual intelligence and culture. Miss Neilson's delivery of the text was admirable—not a word was lost. The spectators followed each effort, fully comprehending her power to depict different and contrasted moods. It was powerful and delicate, and the actress was in the fullest sympathy with the purely poetical phases of her theme. It was full of beauties and strikingly original and natural in action and byplay. It was a tender and womanly performance, given with infinite grace and finish. In the support there is very much to praise and somewhat to condemn. Mr. Compton sustained the role of Posthumus with consummate dramatic ability. He was quiet, dignified, and read his lines distinctly and with proper intonation. Frank Sanger's Iachimo, though an artistic and studied piece of acting, did not in all respects realize the character. To me there was too much of a melodramatic effect, but throughout he gave some excellent bits of acting. Harry Weaver was the Belarius, a character of considerable strength, which he acted with good judgment. He was dignified and subdued, and faithfully portrayed the faithful protector of the young princess. Mr. Rand's Pisanio was a performance of merit, vigorous, smooth and judicious in conception. Chas. Bradshaw was moderately successful as Cloten. The Queen of Mrs. Weaver did not come within a thousand miles of what Shakespeare conceived or intended her to have been. The smaller parts were very creditably played. The Orlando of Mr. Compton far eclipsed all his other excellent attempts in this city. Mr. Bradshaw acted Touchstone with discretion. He was careful and endeavored to do his best. Mr. Weaver, as Jacques, was most painstaking. He had his opportunity, and surprised his friends by seizing it. His reading was notably good. Josephine Bailey was more acceptable as Celia than as Olivia. Frank Sanger made a good Duke Frederick, which cannot be said of Mrs. Tannehill's Audrey. It was a very feeble attempt. The remainder of the cast calls for particular mention, but my space prevents me in enumerating them. The houses during the past week have been crowded to suffocation. Premiums were offered for seats at every performance during the week, and perhaps a more brilliant assemblage has not been seen for some years as was present on Thursday evening. All the belles and beauties, and matrons and capitalists, and young bucks and dubious literary dandies, and the regular out-and-outers who believe in and stick to art and genius. This week Robson and Crane in Our Bachelors and Comedy of Errors.

There are always two classes of people who go to the theatre—those who go for relaxation from the cares which infest the day, and those who are bound to laugh (in fact, who go for that purpose with malice prepense) at anything in the way of a dramatic production, no matter how absurd it may be, and those sincere lovers of the drama who go to see a play, especially if it be a new one, to look at it with a critical eye to weigh the literary value of the language, to compare it with others which have had their day and generation, and to give credit to its excellencies, and to point out its faults and shortcomings. Judging from the laughter and applause that has been bestowed on Col. Sellers and Wolfert's Roost at the Park Thertre, they must be ranked with the most valuable dramatic productions with which the modern stage is blessed, and before which the drama of our ancestors, the stage of Shakespeare, Ben Jonson, Massinger, Beaumont and Fletcher, Marlow, Congreve, Sheridan, the Colmans, father and son, and hosts of others whom it is superfluous to name, must pale its ineffectual fires. Of all the plays, indifferent, bad or worse, which have been seen in Boston since the day of Scatterby Jewels, there is none more thoroughly bad in plot and action than Wolfert's Roost. The story is told by Irving in a manner so ample and so full of detail in pure narrative, that the moment it is condensed its chief merit is squeezed out of it, and the orange is pressed out, and nothing remains but the filmy substance whose emptied pores afford nothing sweet or nourishing. The play of Wolfert's Roost is a very ill-constructed dramatization of the story. It is a porridge of plays badly mixed together; an amalgamation of the situations of a dozen dramas, a thing of shreds and patches, and a worthy twin of such a play as Scatterby Jewels, or even of Brass, pieces that showed clearly enough that the author of them has the heartiest possible contempt for the intelligence of his audience. The drama is in a measure saved by the delightful acting of Mr. Raymond as Ichabod Crane. To say that it was lifelike would only be to give it faint praise, because it was a most thorough realization. Of Mr. Raymond's Col. Sellers nothing need be said but the same old story. His fun is fun, and never fails to bring down the house. Mr. Raymond is a great favorite here, and his audiences are always large and discriminating. This has been the case at the Park, where the star and company have received a hearty welcome. Affie Weaver displays the possession of strong dramatic power, and exhibits a pure style and polished expression. Both as Laura Hawkins and Katrina Miss Weaver is deserving of favorable notice for her genuine ability and excellent acting. Despite the slangy stuff that falls to the lot of Van Tassel, such as "How you vos?" and "Ish dot so?" George Holland displayed comic powers of a high order. Why should he not, hailing from such stock as dear old George Holland, the favorite of Burton's and Wallack's years ago. Mr. Snyder was very good as Brom Bones, and George C. Boniface, Jr. returns to Boston a much improved and rising actor. The scenery used in Wolfert's Roost was correct and pretty, the burning of the "Roost" being realistic and lifelike. Business has been good, and it is expected that this week a most excellent business will be done, as Mr. Raymond has not a Neilson to play against. Risks and Col. Sellers are the attractions. Edwin Booth March 8 as as Hamlet.

Through the courtesy of Messrs. Bartley Campbell and Martin Hanley I was invited to witness a performance of the Galley Slave at the Boston Theatre—which invitation I accepted, and do not regret so doing. I think I can compliment Mr. Campbell on the success of his work. It is true there is not much literary elaboration or complicated plot in connection with the play, but the old story of domestic occurrences is told in a simple style with a good many touches of poetic expression. Viewed from a critical standard there is much in the play in which exception may fairly be taken, as there are improbabilities and contradictions. The Galley Slave is a play full of melodramatic incidents and appeals to the feelings of the audience, and is written with the special view to stirring effect. The play is not to be compared to My Partner, nor is it as good as Fairfax, but from beginning to end the interest is never allowed to flag. Mr. Campbell has, as a matter of course, to use the dramatic license with some of his characters in order to make a coherent and consistent dramatic structure. With judicious pruning in the comedy scenes, still preserving the sense of the speeches, yet making these as compact as possible, the action of the play would be greatly enhanced and made much more effective. With compression of the plots (for there are two of them), the Galley Slave will make a superior acting drama and prove as attractive a play as those I have noted. Taking it all in all the play is a legitimate success and is a thoroughly good play of its kind. Surely, the theatrical public can no longer say "that we have not a play-writer among us." My Partner, Fairfax, and the Galley Slave have shown to managers that they need not lay out much stress in bringing out dubious productions of English authors, and moreover vaunt their managerial hand in paying those authors for the production of their plays when those very authors, having about as much regard for the word "honor" as Jack Falstaff had, which was no regard at all, break faith and sell their wares to any who will pay for them. Is it not time that managers here in America should break loose from the London school of playwrights and found a drama of their own? Bartley Campbell has proved that there is no lack of brains or of constructive talent in dramatic novelties in this country. All that is needed is encouragement. A manager owes it as his duty to the public to foster the production of the land that gives him bread. He should not, unless as a last resort, send his money out of the country, and I hope that all managers will profit by the suggestion. I can award nothing but praise to the company who appear in the Galley Slave. They all did so well that I hardly know who to commence with. But I think, as a matter of right and duty, that Marie Prescott must come first. The lady appeared at the Globe Theatre in the earlier part of the season as Dorie Quinault in Narcisse, which was received with much favor. She also gave a fair performance of Pauline and a wretched one of Camille. Miss Prescott, as Francesca, surprised her friends and the public in the power which she seems to possess, and her broad, forceful characterization of the Italian mother was grand, and held the house by its intensity and keen reality. Miss Prescott has evidently taken Mme. Janauschek as a model (she could not have taken a better one), as she evinces that powerful earnestness and feels the emotions she depicts like the great Bohemian actress. I am sure she feels what she says, as exhibited in her remarkable reserved power. As Francesca, Miss Prescott's "get up" is very perfect, and she certainly does resemble the pictures of the "Italian mother" in a very striking manner. The character of Cicely Blaine would tax the powers of the best of actresses, and Lillie Glover did not fail to fulfill the requirements. She conveyed with finish and ease a picture of true love and easily moved jealousy, chastened afterward by sorrow. Owen Fawcett and Nellie Barbour furnished the humor of the piece with facility, and gave a highly colored piece of acting. The dresses worn by Miss Barbour, as also those of Miss Glover, were varied and exquisite. Mrs. Stoneall (who last appeared in Boston at this theatre some sixteen years ago) essayed the character of Mrs. Gay in a manner that could hardly be improved. Joseph Wheelock has never acted better, and the role of Sidney Norcott may be considered one of this excellent actor's best assumptions. I have never seen a villain acted better than by Frank Aiken. The whole was a polished and conscientious piece of acting. Junius Booth surprised his warmest admirers by a clever and original portraiture of the eccentric Scotchman, Mr. Oliphant. The subordinate characters were all well represented. To Mr. Getz, the scenic artist of the theatre, much praise is due for his beautiful scenery. The piece is most magnificently mounted, the different "sets" being costly and elaborate. I understand that the Galley Slave will remain two weeks longer in Boston, after which the play will be produced in the principal cities in New England. Business has been good, and I predict a brilliant success during the remainder of the season. Daddy O'Dowd met with fair success during its second week at the Boston Museum. On Saturday evening George Wilson was honored with a crowded house on the occasion of his annual benefit. The bill was made up of four farces, in all of which the beneficiary appeared to excellent advantage. This week Dr. Jones' famous old play of The Silver Spoon is the attraction, with Mr. Warren in his wonderful creation of Jefferson Scattering Batkins. The Ticket-of-Leave Man will also be repeated. On Saturday night F. R. Sullivan's adaptation of Sardou's Patrie will be presented, with Annie Clarke as Dolores, her first appearance since her recent illness. The operatic attractions of Robenronade and The Lark are promised March 15.

The Galety Theatre has held its own in spite of the many attractions at the other theatres. All the Rage has steadily grown in popularity, and the last week's receipts were over $700 more than those of the week previous. This is the fifth and last week of the play, as the Hyers Sisters, in Uncle Tom's Cabin, are announced for 8th.

The Howard did a poor business last week with a stupid drama. This week a change for the better is made in the programme. Uncle Tom's Cabin, a new version by G. L. Stout, will be presented, with Zoe Tuttle as Eva, and a specially engaged dramatic company in the cast.

Hooley's Theatre (formerly the Novelty) was opened on Monday evening with a first-class minstrel entertainment. Billy Emerson, Luke Schoolcraft, George Coes, Wally Gibbs, Burt Oliver, Charles Sutton, Arthur Cook, J. A. Barney, Naomi and Major Burke are among the principal members.

The Boylston Museum offers an entire change in the bill and new people in the olio. The new burlesque of Black Eyed Susan is also one of the attractions.

Items: It is said that William Tillotson, the efficient and courteous business manager of the Park Theatre, will probably soon be transferred to a similar position at Booth's Theatre. Mr. Tillotson has made many friends during his sojourn in this city, who will sincerely regret his departure.—The great railroad scene to be used in the Two Mothers by the Boston Theatre co. in Chicago was invented and arranged by William P. Prescott, the master mechanic of that theatre. This scene saved the Two Mothers from an utter failure when produced here last season.—A grand complimentary benefit is to be tendered to the veteran Andy Leavitt. Over a hundred volunteers have tendered their services, and the affair will take place at Music Hall the 10th.—Tony Denier will shortly appear at the Gaiety Theatre.—The Pirates, at the Globe, 15th.—C. Leslie Allen delivered a lecture on Edwin Forrest, in Jamaica Plains, a few evenings since. The hall was crowded and the speaker much applauded.—Gray's Opera House will soon undergo a change, as the building will be enlarged and a great improvement will take place, so that the establishment will be one of the largest variety theatres in the country. This week, Ed. Banker, Walter Bray, Victor Julian, Maud Edeson, Budd Granger, Carrie Hayden, Geo. Kane, Dora Hart and Geo. Edwards, all appear in a grand olio.

Chicago.

McVicker's: One week was long enough for the public to view Rogers and Malmsha's beautiful scenery, and The Danites, being as now played a show piece, business tumbled with the opening of the present week. The Rankins' London engagement will be joyfully welcomed by the American public, for Mr. Joaquin Miller's play has become wearisome from frequent repetition. I understand Rankin will pay half salaries on the English trip. Sheridan wouldn't have this, and will not accompany the illustrious McKee. Neither will Cora Tanner. The English cast will include E. M. Holland as the Judge, Harry Hawk as Washee-Washee, P. A. Anderson as Stubbs, J. G. Peakes as Grasshopper Jake, and M. V. Lingham as Bill Hickman. Negotiations are going on with Genevieve Rogers to play the Widder, and W. J. Gilbert for the part of Limber Jim. Rankin closes his season in the States April 2 at Hartford, and opens at the Sadlers Wells, London, on the 26th of the same month. March 1, The Strategists; 8th, Boston Theatre co. in Two Mothers—a piece which is said to resemble Fawcett's False Friend.

Haverly's: Maurice Grau's week here has been unfortunate through force of circumstances. Capoul was sick most of the week, and the majority of the co. were more or less troubled with bodily ailments of various kinds. Under these untoward occurrences business was very light. Lecocq's La Carmargo was produced for the first time here last night to a better attendance. Paola-Marie, with her pet monkey perched upon her shoulder, acted and sang the title-role with more vivacity than she has manifested this week. The music is very tuneful, and the

work should be more frequently presented. Under more favorable auspices, I trust that Mr. Grau's admirable organization may return here and retrieve the failure for which none of the artists were responsible. March 1, D'Oyley Carte's Opera co. in Pirates of Penzance. As it is the first production of the opera here I append the cast:

Richard	G. T. R. Knor.
Samuel	G. M. Palmer.
Frederick	J. C. Armand.
Major-General Stanley	A. F. McCollin.
Edward	Wm. Paul Brown.
Mabel	M Conroon.
Kate, Edith, Isabel,	Helen Gray. M. A. Taylor. Miss Stevens.
Ruth	Laura Joyce.

Hooley's: A Triple Courtship, by Will D. Eaton, author of All the Rage, has been produced here, commencing Tuesday evening. With the exception of its production in an incomplete form in Detroit and Canada, this was its initial performance in America. By some wise dispensation of Providence (for the author) it fell into the hands of the Criterion Comedy co., an organization of great strength. Had it not been for this circumstance the piece would have been a dismal failure, for the reason that there is very little strength either in the dialogue or situations. It is not funny enough to be a farce, and there is not enough plot in it to warrant giving it the title of a comedy. It is simply a combination of not very absurd situations clumsily arranged. As it is an adaptation of a German comedy by Rosen, it is only fair to acquit Mr. Eaton of all authorship in the plot, or rather what goes by that name, and for us to assume also that it is a literal translation of the original piece. There is something about German comedies, as a rule, that will not admit of a successful translation or adaptation into English. Had it not been for the by-play and excellent acting of F. F. Mackay and Mr. De Wolf Hopper, the whole piece would have been tiresome. Mr. Mackay, as the old guardian, a "little bothered about his 'rithmetic," gave an artistic and natural characterization. His make-up was very good, and his sudden change in dialogue from the ridiculous to the pathetic, in the third act, was commendably done, and brought forth from the audience a spontaneous recognition. Mr. M. is one of the best comedians on the stage, and ere long, I have no doubt, will be starring. Mr. Hopper, as the journalist of the play, was very funny. I predict a successful feature for this young but capable comedian also. Mr. Whitecar, as William Lamb Reynard, son of the widow, overdid his part and made himself ridiculous. T. F. Egbert had no opportunity in his very meagre part to distinguish himself. John Ogden gave a rather crude representation of an old servant, and burlesqued the character. Louise Sylvester, as the heroine, was passably good. May Davenport carried away the honors among the ladies as Mrs. Reynard, the scheming widow. This lady is a painstaking actress, and deserves success. Emma Fellman gave a very poor representation of her part. Helen Gardner, as the smart maid, was really excellent, and what little she had to do was well done. The piece was mounted without regard to expense by the managers. Business was medium to good. Taken all in all the play was anything but a success, although, as stated, the excellent acting saved it from a bad failure. 29th, Dickie Lingard, in La Cigale. March 1, Maggie Mitchell. 8th, Alice Oates. 15th, Herne's Hearts of Oak comb. for two weeks. The management are making great preparations for the production of this piece, and are sparing no expense. Three scenic artists are hard at work on the scenery. Everything is to be as natural as possible. In the rainstorm scene real water will fall on the stage and actors, which I presume will be more realistic than agreeable for them. 27th, Henry Doehne, leader of the orchestra, will have a benefit. Mr. Gosche, manager of the Criterion Comedy co., and Mr. Dalziel, who serves in a like capacity for Dickie Lingard, have been having a wordy but bloodless war in relation to the occupancy of a bill-board in front of this theatre. Mr. Gosche finally triumphed.

Hamlin's: Annie Ward Tiffany is an excellent actress, but she was never destined to succeed to Lucille Western's great role of Jane Rutherford in The Child-Stealer. Miss Tiffany's manager has expended a great deal of money upon elegant printing and lithographs, but omitted to secure an even passably good company or an attractive play. The Child-Stealer may do for an occasional performance, but a week of it is much too much. Since Miss Tiffany started upon her starring expedition she has played nothing else, and business has in consequence been anything but good. With the exceptions of Joseph Belton and Percy Garnett, the co. is miserable. Some of the characters have been cut out. James B. Radcliffe introduced his old darkey business in the third act, and though a very ordinary performer, his part of the show was so much superior to anything else about it, that he nightly received as loud applause as could be made by the scant audiences present. Mr. Hamlin was liberal in the mounting of the piece, and I regret for his sake that the engagement was unsuccessful. Feb. 29, return of Minnie Palmer's Boarding-School. C. R. Gardiner still fills time for the organization, the Philadelphia Miracle and other unreliable sources to the contrary notwithstanding.

Olympic: Josh Hart's Variety comb. opened 23d to a full house. The co. is small, but excellent throughout, and they give a rattling show. The opening sketch of Fits was well played by Kelly and Collyer, Jacques Kruger and A. Benton. Kate Castleton has a melodious voice, and her serio-comic business is refined. Josh sees that Miss Castleton don't want for good clothes. William Carroll's banjo act was quite funny, and he worked up some original points. "Master" Barney has fell behind, and is the worst performer in the party. Dick Gorman is versatile, and his dialect imitations were all passable. Harris and Carroll are great in their line, and were recalled more times than I can remember. W. F. Carroll's sketch, Maloney's Trip to Chicago, proved to be a very laughable affair, and served to show up Jacques Kruger and Billy Carroll in congenial characters. Hart's co. remain next week, and Kelly and Collyer's sketch, Across the Plains in a Smoking Car, will be produced. Maud Hughes has a benefit here afternoon of 4th. 8th, Frank Frayne comb. in Si Slocum. 22d, Sprague's Georgia Minstrels.

Academy: A large business to report at Emmett's well-managed house. Wm. T. Stephens and Minnie Oscar Gray in Jack Sheppard and his Dogs, were the dramatic stars, and Raymond and Murphy the principal olio features. March 1, S. C. France in In the Web, Sam and Carrie Swain, Carrie Lavarnie and Dolph Levino.

Lyceum: Mrs. Texas Jack (Morlacchi), in Wept of the Wish-ton-wish, to fair audience. March 1, J. Jay Simms in Skip, the N. Y. Fireman. Halsted Street: Sullivan's Mirror of Ireland to good business, worked up by advertising a percentage of their receipts to the Irish famine fund. McCormick's Hall: 1st, Anthony and Ellis' Uncle Tom co.—one week. Minnie Foster plays Topsy. West End Opera House: This week one Signor Leoman, magician, gave what Wash Boldgett calls "a hog show," but succeeded in hogging only out about ten people. 4th Harry Pearson's Amateur Duffers slay Othello.,

Items: W. D. Eaton returned to the city this week.—Chase and Wells of this city made a hit at the Coliseum, Cincinnati, in Our Railroad Men. Arthur Cambridge fills their time.—W. M. Pratt, late of Ada Gray-Watkins co., is in town; so is M. S. Ross, late business manager of the Watson-Kernell co. —Arthur Cambridge arrived home from Detroit 23d. During his stay there he took part in a jolly reunion of professionals at the Russell House, and compared notes over many a flowing bowl with Stuart Robson, W. H. Crane, W. J. Florence, Joseph Brooks, C. O. White and other equally good if not celebrated gentlemen.—Charles Archer joined Gus Phillips co. at Columbus, O., this week.—Hugh D'Arcy, Minnie Palmer's agent, has been here all the week.—The Milwaukee Theatre has closed up owing to bad business. C. S. Sullivan, late manager, is in the city, and proposes to run out a blonde show.—T. W. Keefe and Fannie Roberts are back.—W. J. Cogswell joined Ada Gray's co. at South Bend, 25th. The Keystone Komedy Ko. are reported as doing a good business in Iowa. They are at Ottumwa 4th. Marion Knight left last night to join the party.—Wood Benson joined the Alvin Joslyn co. at Lafayette, Ind., 28th.—J. Fubbins Wallack is playing Badger in The Streets of New York. Wallack keeps his route very dark, or I would send it on for the benefit of Frank Mayo.—Amy Stone plays at one of the local theatres soon in her piece of Cigarette.—Ben Maginly has secured John Habberton's new play, Deadwood Chums, from McKee Rankin.—Cold Souls will be played to-night (Sunday) at McVicker's, by the German co., for Manager Hoechster's benefit.—H. M. Brown has rejoined David Dickie Lingard Dalziel.—D. Belasco is in town looking after Hearts of Oak. John A. Hamlin is going to produce The Mariner's Compass, an old piece alleged to be the source of Hearts of Oak.—Minnie Palmer's co. arrived here this morning at 7:30. —T. W. Keene will star next season under the management of James H. McVicker.—Harry Buckminster, A. Westley and Louise Kent, late of Gill's Goblins, are residing in this city. —Remenyi at Central Music Hall 12th and 13th.

Cincinnati.

Pike's Opera House: Trial by Jury pleased us, Pinafore tickled us, but by the Pirates of Penzance we were charmed indeed. The opera as rendered by Company "D" was a decided success, both as a "hit" and a "mint." Time and space prohibits a well deserved encomium for the co., which we may have a future opportunity of giving, as the co. will return to Pike's again in April. 1st, Drink, by the Boston Theatre co.

Grand Opera House: Gotthold's Uncle Tom's Cabin comb. gave a fair performance to very poor houses. 1st, the Florences. 8th, Bartley Campbell's Galley Slave. Oates' Opera co., 15th.

Heuck's: Joseph Proctor in Nick of the Woods to fair business. 1st, Chanfrau comb.

Coliseum: Messrs. Chase and Wells in their comedy, Our Railroad Men, drew but fairly. Next week E. T. Goodrich as Grizzly Adams.

Items: W. H. Schneider, Chas. Lord, Bonnie Whitten, Minnie Wesner, Tillie Graham, Daisy Sheldon, Etta Storms and Aggie Clinton, all of Snelbaker's, arrived from New Orleans last Monday worn out in body, soul and pocket. Manager Charley Smith and Prof. Feine remain in the Crescent city.—James Douglass and Frank Foster and wife have returned to the city from Evansville. Weber's Theatre of that place has closed its doors, those of the treasury being closed for some time.—Nick Roberts is in town, and leaves this (Saturday) evening for Chicago. —T. V. Jones, agent of Charley Banks' Trip Around the World, brought the co. to visit this city; the individual members are so wearied of their journey that I think they will move no farther.—Prof. D. B. Hughes has just completed a model of one of the scenes from Frank Frayne's new play.—Joseph Barry, the smiling little fellow with Company "D," is still alive. Take one consideration with another and Joseph's lot's a very happy one.—Pauline Merritt, a sister of Alice Oates, and at one time a member of her co., has retired from before the footlights, and is living in quetude in this city. —At the social given by the Elks last Sunday, Joseph Proctor and his daughter Annie, Gus Williams and John B. McCormick participated. Gus was presented with a beautiful basket of flowers having the monogram O. G. S. worked in the handle. Mr. McCormick gave evidence that his seven years of professional life were not ill-spent.—Manager Pope of St. Louis was in the city Monday, to witness the performances of the Pirates of Penzance at Pike's.—Jack Radcliff joins Oliver Doud Byron comb. in Erie, Pa., on the 1st.—Lillie Shields left for Columbus, Thursday, to join the Chanfrau comb. which returns to Heuck's shortly.—Mabel Pearl and El Nino Eddie have joined Nick Roberts' troupe.—Advance agent Rust of the Florences feels at home among us.—The little lady who assumes the capers of that black little imp Topsy in Gotthold's comb., is the daughter of E. R. Dalton, one of our bad actors.—The Cincinnati managers are by no means vain creatures, but they cannot refrain from taking a peep in the mirror (the NEW YORK MIRROR of course), every Thursday afternoon. Its form and appearance s very enticing.

St. Louis.

Pope's: The Big Four Minstrels had a week of excellent business, and their show, though not so pretentious as those of other companies that have visited St. Louis this season, is excellent and enjoyable in all respects. The Big Four do a wonderful act —The Todd Family; the King Brothers do a clever musical act; Paul Allen and Harry Allen some of the best eccentric Ethiopianisms ever seen in this city, while the brass quartet is a splendid feature. T. E. Jackson is a good comedian and interlocutor. Chas. Hayward shows a falsetto soprano of genuine culture, and his performance has not been excelled in this city. The Criterion Comedy co. open in Freaks on the 1st, when St. Louis will have a treat.

Olympic: Haverly's Chicago Church Choir Pinafore co. returned 26th ult., and the opera was received with great enthusiasm by a big house, and business has continued good all the week. The vitality of the work is marvelous. Of the co. Misses Somers, Barrie and Rutherford were charming and excellent vocally and otherwise. Messrs. McWade, Fried, Walker, Alexander, Liverman and Raymond were all that could be desired. Liverman again "captured" his audiences with his "Englishman" song, while Mr. Raymond is so capable and accomplished a singer and actor that it will be remarkable if he is not found in some of the higher walks of opera next season. On the 1st Colville Opera Burlesque co. will open.

Grand Opera House: My Partner, Bartley Campbell's fine success, made, as everywhere, a big hit in St. Louis, and packed houses were the rule during the week. Mr. Aldrich enacts the part of Joe Saunders with mingled power and pathos. It is one of the strongest portrayals ever given on the stage. Parsloe introduced his well-known Chinaman in a new series of comicalities. Harry Crisp's Ned Singleton was very fine; the death scene fearfully realistic. Dora Goldthwaite as Mary Brandon was very fine, developing unlooked-for power and emotional strength: Laura Sharpe was charming as Grace Brandon, and Josie Laurens excellent as Posie. Frank Mordaunt also deserves credit for a quietly humorous rendition of the political trimmer, Judge Britt. The play was splendidly set; the first scene, representing Mt. Shasta and the Golden Gate Sun, with sunlight and moonlight effects, was very beautiful. On the 1st The Galley Slave will be presented, with a splendid company and splendid stage settings.

Slinters: Some of the "flies" at the Grand Opera House caught fire evening of the 26th. The audience felt secure in the many means of exit, and no panic was threatened. The fire was speedily extinguished.—The Pirates of Penzance is to be produced at Pope's 15th. Dick Halley, scenic artist at Pope's, has returned from a trip to Cincinnati. In the summer he will visit his relatives in London. McKee Rankin wants him to paint the scenery for the production of The Danites in that city. It is not certain, however, that Richard can accept.—Manager John A. Norton has returned to this city after his brief tour in support of Miss Anderson. The Sunday matinees at the Theatre Comique have been very successful. The show during the past week has been one of the best ever given in St. Louis, in the variety line.

Ohio.

COLUMBUS.

Comstock's: Oofty Gooft's Under the Gaslight comb. is not a particularly bright one, and following the Banks co. so closely, recalled many unpleasant reminiscences. The houses 23d to 25th were very fair, as they should be when well "papered." Gus Phillips as Snorkey hasn't a great deal to do, and what he does undertake is not very well done. The whole co. is only a fair one. The variety element predominates. J. Holbrook's Bermudas and Carrie Thompson's Peachblossom are perhaps the most interesting features. Grace Roth acts rather indifferently the part of Pearl Courtland. She is pretty, somewhat resembling Mary Anderson. Mrs. Chanfrau as Aurora Floyd 27th, and Christie Johnston (matinee) 28th, drew good houses, as did Frank Chanfrau at night, when he excited the boys in the gallery with Kit. The various entertainments seemed to please, although Mrs. Chanfrau has lost much of her popularity here by appearing too often. Several times during a season is "too much of a good thing." Aldrich and Parsloe have plenty of good paper up announcing My Partner 5th and 6th. The New York Criterion Comedy co., coming soon, can count on good houses, especially if Freaks be presented.

Grand: Boston Theatre co. in Drink did not realize the success anticipated, and all through advertising it as a moral and temperance drama. Such will never draw in this city of saloons. Fair house 27th, but hardly a hundred people present 28th. I saw only the last two acts, and understand the first two were very tame, so the real good must be in the three middle acts. T. W. Keene, Lizzie May Ulmer and Rachael Noah call for special mention. Keene is an earnest actor, and with the delirium tremens scene is quite successful. Miss Noah has a good voice, and acts fairly. Miss Ulmer's good looks are her chief specialty. Helen Potter's Pleides, including Swedish Lady Vocal Quartette, 3d. Florences 8th and 9th. Joseph Emmet will probably follow.

Items: J. H. Keane severed his connection with Oofty Gooft's party, and R. L. Tayleure, son of Clif, takes his place as business manager.—Clifton W. Tayleure does not give dates ahead to any correspondent, as he is afraid somebody might get ahead of him. Tayleure is a queer fellow. He got in trouble here and enjoyed an opportunity of inspecting our new city prison. Mr. T. usually does get into trouble here. Last year it was with the bill-poster, John B. Miller. This time one Michael Schloss, a "drummer," is interested. Tayleure had carriages engaged for his party, but failing to be at depot, they occupied a 'bus going up town, which Tayleure wished to consider his special property, hence when Mr. Schloss, riding behind, wished to enter, Tayleure objected and proceeded to knock Mr. S. off the steps. Schloss had Tayleure arrested.

CLEVELAND.

Opera House: The week just closed has been a gala one at this place of amusement. Messrs. Robson and Crane have been delighting a succession of crowded houses with their comical acting as the two Dromios, in Shakespeare's Comedy of Errors. In appearance each was an exact counterpart of the other, but in voice they were not so closely matched. Robson's clear, piping tones brought out each syllable of the text with perfect distinctness, while Crane (the imitator) speaks in a deeper and huskier voice, yet echoes Robson's accent quite successfully. The Antipholi were ably interpreted by Messrs. Frazer Coulter and A. S. Lipman, who, in voice, manner and make-up, resemble each other so truthfully that, but for a slight difference in stature, their own friends would be unable to identify them. They acted superbly, and shared honors with the Dromios. Of the co. Messrs. Webb, Burback, Dunbar and Agnes Proctor, Alecia Robson and Nellie Boyd, did very nicely the roles with which they were entrusted. The play has been condensed into three acts, and many of the less essential portions cut, and a few objectionable lines altered to suit modern ideas of fitness. A farce called Sarah's Young Man was also given, in which Alecia Robson and John Marble were especially prominent, and excited great applause by their clever acting and singing. A general desire to see the comedians in Our Bachelors or Sharps and Flats was expressed, but they did not appear willing to comply with the request. Nothing booked for present week. Lotta opens 8th in Musette, following with Zip and Little Detective.

Comique: Professor Steen and wife, J. R. Riely, Conway and Farrell, Harris and Wood, Russell Brothers, Thatcher and Hume, etc., make their first appearance this week. The Two Tramps, as an afterpiece, will no doubt receive a literal interpretation.

Items: Nellie Boyd, of Robson and Crane's co., was the guest of Mrs. J. B. Gurran while in the city. Messrs. Robson and Crane reversed their parts on Saturday night, and were, if possible, more laughter-provoking than ever.—A party of pirates (of Penzance) will probably raid our city some time in April. —A large delegation from the smoky suburb of Newburg came in Saturday evening to laugh at the two Dromios.—The Hatton twin sisters, two young ladies of this city, who acted as pages in the Comedy of Errors, so closely resemble each other that Robson and Crane declared their inability to distinguish them apart. They were furnished with "twin" costumes, and their appearance on the stage each evening was the occasion of much wondering comment.—At the end of second act, last Thursday night, a storm of applause brought Mr. Crane before the curtain to bow his acknowledgments. A demand for Robson then followed, and an instant later the curtain was drawn back at opposite side of the stage, and Mr. Crane again appeared. The major portion of the audience failed to notice how neatly they had been deceived.

DAYTON.

Music Hall: Banks' Comedy co., in Grant's Trip Around the World, gave a fair show, matinee and evening of 21st, to light business. Boston Theatre co. 23d, in Drink. The performance was very good, and a large audience was present. Henrietta Chanfrau in Aurora Floyd 8th, and Josh Hart's comb. 9th.

Memorial Hall: Banks' Comedy co. gave Grant's Trip to a good house 20th; repeated it 23d, to a much better house.

Items: D. E. Bandmann left 23d to join his co. at Detroit. He was laid up here over a week.—Emma LaManse, a song-and-dance girl of variety fame, after a severe illness has been bereft of reason, and the physicians have little hope of her recovery.

CHILLICOTHE.

Opera House: T. W. Keene in Drink played to a fair house 23d. Frank Chanfrau has been negotiating with Manager Kauffman for a date in March.

Masonic Hall: Helen Potter's Pleiades, to a very small audience, 27th. The performance was one of the finest that has been here this season. "Prof. Heller," a magician, is billed for the 1st. His agent states that he is a brother of the late Robert Heller.

SANDUSKY.

The Florences in The Mighty Dollar 25th; large house. Bookings for March: Callender's Georgia Minstrels 6th; Miles' Juvenile Pinafore co. 11th; Maggie Mitchell 20th; Gus Williams 29th.

Items: Mary Anderson's handsome lithographs are up for April 9.—Hi Henry's Premium Minstrels played at Clyde 24th.—MIRROR booming.

AKRON.

5th, Jane Coombs will appear in Engaged. The attractions for March are as follows: 8th, Haverly's Colored Georgia Minstrels; 11th, Josh Hart's co.; 12th, Chanfrau; 13th, the Florences; 15th, Lotta; 25th, Richmond & Von Boyle; 27th, Barney Macauley.

YOUNGSTOWN.

Opera House: Mahn's Comic Opera co. 23d; fair house. Jane Coombs changed her date, and will appear at Opera House 28th, in Engaged.

NEWARK.

Helen Potter's Pleiades, 25th, to fair business. Coming: Hi Henry's Premium Minstrels, 3d; Miles' Juvenile Pinafore, 5th.

West Virginia.

WHEELING.

Opera House: Mahn's Comic Opera co. played a three nights' engagement 26th, 27th and 28th, to fair business. Nothing booked for the coming week.

Illinois.

BLOOMINGTON.

Janauschek was billed for Durley Hall 23d, and arrived here all right, but, on examining the reserved seat board, concluded not to play. She has been here several times, and each time with poor luck. Charles L. Davis at Opera House 3d and 4th. Ben Cotton, with Joe P. Marston as manager, 5th and 6th, and matinee 6th.

QUINCY.

Agnes Herndon Feb. 27 and 28 and matinee, in Fate and Lady Challoner. The Berger Family 1st. Sol Smith Russell joins the co. here. Rial's Uncle Tom's Cabin 3d. Gus Williams 5th. Haverly's Church Choir Pinafore 12th.

AURORA.

Ben Cotton and troupe 26th and 27th, played Faithful Bob, to a fair house both nights, and pleased their audiences immensely.

Indiana.

INDIANAPOLIS.

Minnie Palmer's Boarding-School opened at the Grand Opera House 27th, which was the beginning of a three night and one matinee engagement. She was received by a large and appreciative audience, who will ever remember the many hits and funny sayings of Miss Palmer and Wm. J. Scanlon. Miss Palmer as Jessie Fairlove, a spoiled child, is very clever; Mr. Scanlon as David Doodle is unapproachable in his character; Emma Jones as assistant teacher is certainly good, especially her make up; John E. Ince and George C. Davenport, Mr. Ince as principal, and Mr. Davenport as a green school-boy, are both very fine. The prospects are that they will play to full houses during their entire engagement, and will undoubtedly meet with a hearty welcome should they return to our city in the future. Emerson, Clark and Daly Bros are booked to appear as The High Kickers at the Park, 1st, 2d and 3d. Bartley Campbell's My Partner is to appear at the Grand, 2d, 3d and 4th. The Galley Slave co. did a good business during their stay last week, which was three nights with a matinee.

TERRE HAUTE.

20th and 21st, Haverly's Juvenile Pinafore to good house. 26th and 27th, Bartley Campbell's Galley Slave to good house and appreciative audience. The troupe is one of the best that has played here this season. March 1, Aldrich and Parsloe in My Partner. 2d, Gus Williams in Our German Senator.

Kentucky.

LEXINGTON.

Opera House: This week has seen two of the largest houses of the season. 23d, Gus Williams in Our German Senator; 26th, Barlow, Wilson, Primrose & West. This was Williams' first appearance here, and he became an instantaneous favorite, and left an impression not soon to be forgotten. The fashionable audience present did not tackle kindly to some of the speeches and we notice that Gus was shrewd enough to cut them when in Porkopolis. Standing room only was placarded at 7:45 by B., W., P. and W. It is only necessary to say that their performance was up to the standard, though McNish was sadly missed in the combat clog and song-and-dance. They have booked a late date, which will make their third visit here this season.

Items: Oofty Gooft booked 5th; Kate Claxton 16th, and Emma Abbott latter part of month.

Tennessee.

NASHVILLE.

Masonic Theatre: Barlow, Wilson, Primrose and West's Minstrels March 5. Emma Abbott Opera co. 6th, matinee and evening performance, presenting Paul and Virginia and Faust. John McCullough opens a four nights' engagement 8th, and will give us Virginius, Jack Cade, Richelieu, Honeymoon and Gladiator.

Grand Opera House: May Fisk's Blondes 3d, four nights and Saturday matinee.

Missouri.

ST. JOSEPH.

Tootle's Opera House: J. H. Wallack 19th; Divorce; small house, but good show. 20th, Two Orphans, the same; 21st, matinee, Two Orphans; good business evening. The Streets of New York to good house. 23d, Graves' Queen's Evidence; thinnest house of the season I think, at least they played to $78 only, and sixty-two people on the first floor.

Booked: 5th and 6th, Agnes Herndon. 8th, Haverly's Juvenile Pins. 10th, Emma Thursby. 24th and 25th, Jay Rial's Uncle Tom's Cabin; 29th and 30th, John McCullough in Virginius and Othello.

Comique: Business good; no changes.

HANNIBAL.

Haverly's Juvenile Pinafore had the largest house of the season 25th. Jay Rial and co. play Uncle Tom's Cabin March 2, and Agnes Herndon, as Lady Challoner, March 1.

Iowa.

KEOKUK.

26th, Haverly's Juvenile Opera co. played Pinafore to about $500. Charles Blanchett, the present manager, I found to be a most courteous and elegant gentleman. The Florences have postponed their engagement indefinitely. The Florence-Herbert Combination co. are writing for dates. Haverly's Church Choir co. have engaged the Opera House for 13th. Rosa D'Erina Concert co. are inquiring for date, also Jane Coombs' co. Joseph Chennet, advance agent for Jay Rial's Uncle Tom's Cabin comb., was in the city yesterday. Boniface returns and plays here 6th.

DAVENPORT.

Rosa D'Erina sung to about seventy-five people at the Opera House 21st. The singing was as poor as the attendance. March 10, Gus Williams; 12th and 13th, Rial's Uncle Tom's Cabin; 16th, C. L. Davis; 17th, Emerald Dramatic Club; April 2, Haverly's Colored Minstrels; 13th, John McCullough; 14th, Haverly's Dramatic troupe, with Galley Slave; 22d, Robson and Crane's Dramatic co.; 28th, the Paulding co.; May 4, Haverly's Juvenile Pinafore.

BURLINGTON.

27th, Haverly's Juvenile Pinafore, matinee and evening, to packed houses. The schools all gave half holiday and there was a "fat" matinee for Gen. Haverly. Booked: 4th, Berger Family and Sol Smith Russell; 5th, 6th, Rial's Uncle Tom's Cabin comb.; 13th, C. L. Davis; 16th, Haverly's Church Choir Pinafore; 27th, Haverly's Colored Georgia Minstrels.

CEDAR RAPIDS.

Annie Ward Tiffany comb. 20th and 21st, to very poor houses. Haverly's Juveniles 28th; Berger Family and Sol Smith Russell March 12; Nellie Harris' Novelty co. 1st.

OTTUMWA.

Nothing new for the past week. Prospects ahead: Keystone Comedy co. 3d; Haverly's Church Choir Pinafore 15th; Sol Smith Russell 6th; John Dillon 19th.

DUBUQUE

Remenyi 19th, under auspices of the Y. M. Library Association, to full house. Haverly's Juvenile Pinafore co. is billed for March 1. Show business is rather dull at present.

Kansas.

LEAVENWORTH.

New Opera House: Haverly's C. C. C. co. 21st, in Pinafore, to a large audience. The performance was excellent, and the orchestra very good. Left for St. Louis, one week, commencing 23d, at Olympic. Will return in about five or six weeks with a stronger co., and play Chimes of Normandy and Pirates of Penzance. Uffner's Wonder Novelty co., L. M. Toole, manager, 23d and 24th and matinee, to good business. Prof. Till's Marionettes are truly wonderful, and the variety performance, in which Charles Rogers, Mattie Vickers, Jennie Yeamans and Louise Fox appear, is very fair. It is a very pleasing performance, but calculated to amuse the children especially. They left for Ottawa, Kansas, and play southward. Coming: 26th, 27th and 28th, Wallack comb.; March 5, Big Four Minstrels; 6th, Macallister Minstrels; 10th, Haverly Juvenile co.; 26th and 27th, John McCullough.

Old Opera House: George C. Boniface, supported by Graves' comb., appeared here 25th, in Soldier's Trust, to only fair business.

TOPEKA.

The Kendall co. closed engagement of three nights and matinee 21st; show fair. McAllister's Minstrels 8th.

Wisconsin.

MADISON.

Opera House: Emma Thursby, supported by the Strakosch Concert co. 24th, to a large and enthusiastic audience, presenting one of the best entertainment ever given in this city. Maggie Mitchell comes to-night, 27th, in Fanchon. She will be greeted by a large house. The Tiffany comb. have cancelled date 4th. Young Apollo Club of New York 12th; Donavin's Tenneseeans 24th.

Item: THE MIRROR receives words of approval from every manager visiting this city, its independent, honest course making it a desirable paper.

MILWAUKEE.

Grand Opera House: The N. Y. Ixion Burlesque comb., under the management of Patrick and Harrell, closed a four night and matinee engagement 28th, having had very good business. The co. consists of some very good artists. The Novelty Four, John F. Whitney, Lester Howard, Emma Whitney and Lizzie Hunter, in their burlettas and character impersonations, are exceptionally fine. The burlesque extravaganza Ixion; or, The Man at the Wheel, concludes the entertainment.

Item: Parnell lectured at the Academy, 24th, to an overflowing house.

BELOIT.

Goodwin's Opera House: Maggie Mitchell 28th; seats selling rapidly. Gus Williams 12th.

Michigan.

ANN ARBOR.

The Florences, in The Mighty Dollar, drew a large house 23d. Mr. Florence refused to admit the Dramatic News correspondent, and on remonstrance said he would not play if he went in the house. Booked: the London Variety co., 5th; Gotthold's Uncle Tom's Cabin, 13th; Sol Smith Russell and Berger Family for Manager Hill's benefit, 20th; and Gus Williams, 26th.

DETROIT.

The best entertainment given the past week has been given outside of the theatres, for business at the latter places has been unusually dull. Whitney's has been closed the entire week, and the Detroit, owing to the accident to Mr. Bandmann, was open but for half of its time. But the entertainment given by the discussions regarding the morality of the stage has been really enjoyable. Dr. G. T. Pentecost, an Evangelist, has chosen fit to denounce the stage as the "strumpet of morals" as hopelessly corrupt; that the green-room was merely a place of assignation, and an entrance to a life of shame. To enumerate the other false charges and slanders upon the profession made by this holy (?) man would take one-half my space. Of course this sweeping denunciation stirred up discussions which took the form of letters to our newspapers, both pro and con; but to any fair-minded person it was clear that Pentecost had "bitten off more than he could chew," and that his opponents carried too many guns. Stuart Robson started the ball with a challenge to Dr. Pierson (the letter is published in your last issue) and some solid arguments to back him up. Then comes Manager E. E. Kidder with a letter and some extracts from papers regarding the cloth, then Bandmann wrote his letter and replied to "Penty" in a short lecture Friday night, etc.,etc. The war is still going on, and Stage vs. Pulpit promises to be a very interesting case.

Bandmann appeared here but twice, as Shylock and Richard III. The company goes from here to London, Ontario. This week Whitney's will be closed, owing to telegram received from Strakosch saying that, owing to sickness of his prima-donnas, he could not fill dates at present. It is expected the season will take place week after next. 8th, 9th, 10th and 11th, the K. H. Ks. appear; 12th and 13th, Maggie Mitchell.

Detroit Opera House: Grau's French Opera co., for two nights, Monday and Tuesday, in La Fille de Mme. Angot and Les Cloches de Corneville. Alice Oates and co. Friday and Saturday nights and matinee in Little Duke, Pretty Perfumer and Giroflé-Girofla. Next week, Ada Cavendish.

KALAMAZOO.

Criterion Comedy co. in Freaks, to fair business, 21st. Sprague's Georgia Minstrels 3d. Ada Cavendish 19th.

Minnesota.

ST. PAUL.

Opera House: 19th, Maggie Mitchell, three nights and matinee, presenting Fanchon, Lorle, Little Barefoot, and Pearl of Savoy to very large and fashionable audiences composed of the elite of the city. The matinee was the largest of the season. No artist has ever met with a more enthusiastic reception in St. Paul. The audiences manifested their extreme pleasure and appreciation of this talented actress by unbounded applause and calls before the curtain at the end of each act, which was highly complimentary. This wonderful little actress, by her natural, graceful and spirited acting, carries the audience with her through the play with that deep, earnest attention and sympathy not usually observable in such gatherings. Wm. Harris, a competent and finished actor of marked ability, Julian Mitchell, R. F. McClannin, Marion P. Clifton and the co rendered the star excellent support, and received flattering recognition. Maggie Mitchell will ever meet with a warm welcome in St. Paul. The Blaisdell-Dillon co. open 27th and 28th in Bumps, Our Next President and Lancashire Lass. The Emma Thursby Concert co. is billed for 1st. 4th, Charles Haines, connected with the Opera House for many years, will be the recipient of a complimentary benefit, tendered him as a mark of esteem by leading citizens. Performances musical and dramatic.

Conley's Varieties: Playing to good houses. Several new stars are engaged, and expected shortly.

New York.

BROOKLYN.

Park: Leonard Grover's new comedy, entitled My Son-in-Law, was performed for the first time on any stage at the matinee given on Washington's Birthday. Much interest has centered here about this production, for the reason that its author has widely announced that with it he expected to duplicate the fame and dollars attained by his previously successful work, Our Boarding-House. In this, his latest effort, Mr. Grover has written a play that in coherency of plot, sparkling dialogue and naturalness of humor, proves to be immeasurably superior to those of a kindred school, such as Freaks, French Flats and others of a like type that have proven popular with the public. But notwithstanding this, we do not think that My Son-in-Law will ever achieve the celebrity or win a tithe of the money made by Our Boarding-House. In My Son-in-Law we have a comical picture of an over-anxious mother, who in making inquiry as to the moral character of her would-be son-in-law, ascertains that the record of her own spouse is not as free from blemish as it might be, thus realizing to the fullest extent that "where ignorance is bliss, etc." Now, though this is all very entertaining, and capitally told, there is not that charm of novelty that proved so irresistible in its predecessor. The cast numbers sixteen people, which we append as a matter of record: Sarah Turnheart, Henrietta Vaders; Isabella Uppers, Mrs. E. L. Davenport; Joaquina Bisbon, Meroe Charles; Florence Crimp, Pearl Eytinge; Ann Maria, Annie Edmondson; Biddie-Nanine, Emily Delmar; Daisy Uppers, Gertie Johnson; Misses Estelle, Alice and Rose, Mesdames Reus, Richardson and Collins; Jean Antoine Marie Bisbon, Leonard Grover; Dewitt Clinton Uppers, George R. Edeson; Cholomondeley Stuart, Otis A. Skinner; Blitilk, Walter Bronson; Mike, T. F. Brennan; Mr. Jamison, J. T. Leonard. Our limited space prevents an individual mention of each participant in the cast; we can but say that all were so excellent that it would be invidious to particularize. We doubt if Mr. Grover's play will ever receive a smoother or more satisfactory rendition than that accorded it at the Park last week. The mounting was neat, and met all imposed requirements. The two performances given on Washington's Birthday and Wednesday (Edeson's annual benefit) drew crowded houses; business during the remainder of the week averaging fair. This week The Black Crook will be seen in Brooklyn for the first time.

Academy of Music: A crowded house was present at each recital of Pinafore by the Boston Ideal co. during last week. A series of better-pleased, more enthusiastic or delighted audiences have never been gathered within the walls of this house. The business of the week was a repetition, in a superlative degree, of the great success scored by this same troupe during their recent visit to this establishment in December last. Miss Phillips, Adelaide Detchon, Myron Whitney and Barnabee renewed their former triumphs respectively as Buttercup, Hebe, the Captain and Admiral; while Miss Beebe, W. H. Fessenden and George Frothingham, if such a thing be possible, excelled their former efforts in the roles of Josephine, Ralph and Dick Deadeye. In noticing this cast, mention is due to one who, though filling the smallest character, brings to bear upon its interpretation an earnestness, finish and perfection that we have never seen equaled. We allude to Miss Lillian as the midshipman. This cunning and pretty little elf, thoroughly self-possessed, carols as sweetly and is as perfect in all her by-play as any of her more experienced sisters.

Haverly's: It is so long a time since the little folks of Brooklyn had been entertained with pantomime that it was not strange that Tony Denier's troupe should draw assemblages of large dimensions at every performance given during last week. The co. gave complete satisfaction, and played one of the most profitable engagements of the season. The specialty acts introduced were numerous, and though for the most part entertaining, did not startle the spectators with either originality or greatness. This week, Herrmann the Magician, aided by his wife, Mlle. Addie, Val Vose the Ventriloquist, and the gymnast Lorellas, constitute the attraction. It is two years since Herrmann has been seen in this city. He will be followed by the Union Square Traveling co. in The Banker's Daughter.

Hyde & Behman's: By this name is now known the house formerly called the Volks Theatre. The management have dropped the old appellation from the house bill, and substituted their own names as the title by which it is hereafter to be styled. Last week's bill, though good, was by no means a great one, the result being a perceptible diminution in the attendance. The programme introduced Milo and Lerue, gymnasts; Clark and Edwards, German sketch artists; Seamon, Somers and Girard Brothers, in song-and-dance; Mlle. Baretta and Minnie Lee in serio comic songs, interspersed with the sketches of A Night of Terror, Going for the Cup and Two Men of Sandy Hook. This week the bill is unusually strong as an offset to the reopening of a would-be rival establishment, the Brooklyn Opera House.

Olympic: N. S. Wood, supported by Mrs. W. G. Jones, Maggie Weston, J. P. Winter and other old favorites, played a profitable week's engagement in The Boy Detective, closing on Saturday night to a very large assemblage.

Items: All the several places of amusement here did unusually well on Washington's Birthday.—George R. Edeson's heart was gladdened by two immense houses at his benefit on Wednesday last.—La Sonnambula will be sung by Mapleson's co., under Haverly's direction, at the Academy on Thursday evening.—The courtesy of all the attaches at Haverly's, from the manager's office down to the ushers, has made that establishment exceedingly popular with Brooklyn amusement-seekers.—Col. Sinn is busying himself with the St. Patrick's Day benefit performance, to occur at this house, in which Mary Anderson is to be the bright particular star.

Novelty Theatre: During the past week Messrs. Theall & Williams presented to their patrons Hon. William F. Cody (Buffalo Bill) in Knight of the Plains. Mr. Cody was ably supported by L. R. Willard, Alf Beverly, J. J. Louden, Harry Irving, Lydia Denier and Nellie Jones. During the present week the Denier Pantomime troupe will appear.

ALBANY.

Leland Opera House: J. K. Emmet closed one of the most successful week's engagements of the season Saturday, crowded houses being the rule nightly. Emmet yet retains his old charm of manner, and his sympathetic voice sounds as sweetly as ever in the famous "Lullaby" song. The supporting co. was very good; the new play (as it is termed), Fritz in Ireland, is but a rehash of all the former versions of Fritz strung together in a very crude and absurd manner. The scenery and effects were the most beautiful seen at the Leland for a long time. The Leland will remain closed 1st, 2d, 3d. Lotta, 4th, 5th, 6th. Park Theatre co. in Fairfax, 8th.

Martin Opera House: The Strakosch Opera co., which was to have appeared 23d, cancelled their date in consequence of the illness of Belocca, and will appear 10th instead. 24th, Pat Rooney comb. to fair house; show good. 1st and 2d, Haverly's Colored Minstrels.

Tweddle Hall: Nothing booked for coming week.

Items: J. K. Emmet intends making his home in this city. He has purchased an elegant site on the Boulevard, and intends erecting a beautiful mansion on it during the coming summer. Is the Contrabandista Opera co. (amateurs) a thing of the past? Why this deathlike silence.

BUFFALO.

Academy of Music: The Collier comb. presented The Banker's Daughter the past week before the largest houses that we have had in a long time. March 1, Joe Emmet in his new (to us) play of Fritz in Ireland. Nearly all the desirable seats have been secured. No engagements are as yet completed for the first three nights of next week. 11th, the Boston Quintette Club are billed. 12th and 13th, Josh Hart's Novelty comb. 15th, three nights, Annie Pixley in M'liss.

Shelby's Adelphi: Miss Jennie Hughes will appear in The French Spy. Olio: Walter Bray, Fannie Bernard, C. J. Gregory, Chas. A. Stanley, Cenis Havre.

Items: Bandmann The Tragedian appeared at the German Theatre Sunday evening in the leading role of the drama, The Man with the Iron Mask, before a very large audience.—Grau's French Opera is billed to appear at the St. James Hall Friday and Saturday evenings of this week.—Gilbert & Sullivan will, after their return from their western trip, give a week's performance of The Pirates of Penzance at the Academy.

SYRACUSE.

Wieting Opera House: 26th, Jarrett and Rice's Fun on the Bristol co., to good business. As the one object of the piece is to make people laugh, said object was fully attained. Some allusions were decidedly broad, and had better be suppressed. 27th, Haverly's Georgia Minstrels, to a fair house and highly delighted audience. 28th and matinee, Pirates of Penzance, to a large matinee and to an $800 house in the evening. The comb. is a good one, and fully satisfied people's expectations. Booked: 2d, Mme. Rentz's Minstrels; 4th and 5th, Collier's Banker's Daughter comb.

Grand Opera House: As Strakosch's Italian Opera co. cancel their date of 26th on account of sickness of performers. Nothing has been on the boards this week; 5th, 6th and matinee, Gill's Goblins.

Items: By a business agreement between the proprietors of the Wieting and Grand Opera Houses, Mr. Phil. Lehnen of the former becomes manager of both enterprises. Success attend him.

ONEIDA.

Conroy's: 27th, a packed house, it being the second appearance of Mme. Rentz's Minstrels. At the opening of the doors tickets were sold for thirty-five cents, and, seeing there was to be a large crowd, the price was put up to fifty cents. Jane Coombs in April.

BINGHAMTON.

Academy: 23d, J. W. Carner as Uncle Adam Truman in Old Cattaraugus, to a $30 house. It was the poorest house of the season. The support was the most wretched we have ever seen, not knowing their parts. The prompter was one of the features of the show, and knew his part to perfection, being distinctly heard throughout the hall. Mr. Carner's Mang was the only redeemable feature of the entertainment. Pat Rooney's comb. 25th, gave a fine show to crowded house, Pat Rooney and Billy Carter making the hit of the evening. Coming: Haverly's Georgia Minstrels 5th; Annie Pixley as M'liss 6th; Mendelssohn Quintette Club 8th.

KINGSTON.

Music Hall: The California Minstrels, who were to perform here 23d, did not appear. Pat Rooney, April 1 instead of March 1, as announced last week.

OSWEGO.

Nothing the past week. 28th, Mme. Rentz's Female Minstrels, followed the 1st by D'Oyley Carte's Pirates of Penzance co. 4th, Gill's Goblins.

OWEGO.

Pat Rooney's comb. 26th, to a large and well-pleased audience.

Connecticut.

HARTFORD.

Roberts' Opera House: Last week we had first Den Thompson on Tuesday evening in Joshua Whitcomb to a large audience, and the general verdict seemed to be that the performance was more satisfactory than ever before. Wednesday evening the Lillie Eldridge comb. gave Two Orphans, with Lillie Eldridge as Louise, and Laura Linden as Henriette. They had a good house, and gave a very fair performance. Friday, Haverly's Mastodons capped the climax, playing to the fullest house of the season. Good management and judicious advertisement gave them more money at about half the prices, than the Strakosch Opera co. drew. The lesson is obvious, and it would only require Haverly's management and Mapleson's people to give a paying performance of grand opera in this city. This week we are to have Gilmore's Band, Tuesday; a gift fakir on Wednesday and Thursday, and Fun on the Bristol on Friday.

New National: Good performance, fair business. Frank Melrose, the one-legged bar performer, has greatly improved his act, and has Harry La Rose, a very clever clown and a superior club swinger, with him. The Murphys were well received. Pettit and White were the favorites. Departures: Melrose and La Rose to Lee, Mass.; the Mendels to Providence; the Murphys to New York; Pettit and White to Brooklyn. New people: Wilkinson Brothers, Mabel Harcourt, Boyd and Sarsfield, Young Ajax, Sally Mason. Remaining: Lou Sanford, Press Eldridge, Frank Harrison and Ed Chrissie. The spectacular drama of Lurline will close the performance this week.

BRIDGEPORT.

Haverly's Mastodons appeared on the 23d, before a large audience, and, judging from the applause, a highly delighted one. 24th, Tony Pastor's traveling comb. to a fair house. The performance opened with the usual amount of specialty "biz.," and wound up with the burlesque Go West on the Emigrant Train.

Items: H. P. Clark, Esq., terminates his management of Hawes' Opera House at the end of the present week, and to the satisfaction of all parties concerned. Not since the house was opened for the first time has it had so able and enterprising a manager. We learn he is about to seek green fields and pastures new in the show "biz" on the Pacific slope. May his efforts find for him a big bonanza.—Den Thompson, H. J. Sargent and Julia Wilson were in town Wednesday.—H. J. Sargent is business manager of Tony Pastor's traveling comb.—Kate Fields will be the guest of P. T. Barnum during her stay in this city.

NEW HAVEN.

Coe's Opera House: During the past week Herrmann the Prestidigitateur, assisted by the Lorellas and others, gave four performances to small business. The co. was the best in its line that has been here for years, and was deserving of packed houses. 5th and 6th, Abbey's Park Theatre co. give three performances of Bartley Campbell's Fairfax.

Grand Opera House: 24th, Haverly's United Mastodon troupe showed to about $1,200. The Madison Square co. in Two Orphans is booked for the 1st. Gilmore will impose his "Columbia" upon the New Haven musicians the 4th.

Rhode Island.

PROVIDENCE.

Opera House: Opens 1st under a new management—that of George Hackett of New York. Mr. Black retires after a very successful management of nearly three years. Mr. Hackett will continue the contracts already made by Mr. Black to the close of the season. Abbey's Park Theatre co. in Fairfax closed a successful four nights' engagement 28th. Jarrett & Rice's party in Fun on the Bristol commences a short engagement of three nights the 1st. 4th, 5th and 6th, Haverly's Minstrels, always favorites, and always sure of crowded houses. 8th, for three nights, Tony Denier's Humpty Dumpty troupe.

Low's Opera House: New faces: Harry and Leonie, the Dutch Mendels, Eloise Allen, Bingham the Ventriloquist, Belle Clifton, Morris and Green, Needham and Kelly. The Plotters, a new piece by Bob Ferguson, closes the bill.

Items: Bunnell's Annex to Barnum is the name of a show holding forth at Howard Hall, and attracting good crowds at the low price of ten cents admission.—Bartley Campbell witnessed Fairfax at the Opera House Friday evening.—Managers Abbey and Schoeffel were in town last week, intending to secure the Opera House, but they were just too late.

NEWPORT.

Opera House: 25th, under C. H. Smith's management, Lotta, in the Little Detective, to one of the largest audiences of the season. Newport people were delighted over the charming little actress. Receipts $680. 28th, John A. Stevens in Unknown, to a small audience; show good. March 3, Abbey's co. in Fairfax.

WOONSOCKET.

Music Hall: Denman Thompson in Joshua Whitcomb 28th ult., to the largest business of the season. Coming: Tony Pastor's comic boom, Go West in the Emigrant Car, 2d; Haverly's Mastodons 3d; All the Rage 11th, and Joseph Murphy in Shaun Rhue 18th.

Massachusetts.

LOWELL.

Huntington Hall: 29th, Gilmore's Columbia did not arouse much enthusiasm in the Spindle City. The Park Instrumental Quartette is booked for an early appearance.

Music Hall: 21st, Nick Roberts' Three-Clown Humpty Dumpty gave two performances to fair houses. 26th, Little Corinne Opera co. in Magic Slipper, to a small house. 28th, California Minstrels with Cool Burgess, Ned Wambold and other favorites. 4th, Lawrence Barrett, followed by Galley Slave and Buffalo Bill.

GLOUCESTER.

The Nick Roberts Humpty Dumpty co., under Andrews and Johnson of Salem, came to $384 26th ult., and gave general dissatisfaction. We were expecting to witness some very clever actions by the three clowns in the pantomine, but were disappointed. The only really agreeable portion of this company's performance is the variety business, which is very fine. Lawrence Barrett is very handsomely billed, under Daniel D. Saunders, for 2d. Haverly's Mastodons are rebooked for 17th. John S. Moulton has dates of April 5 and 8 engaged, and will probably bring Den Thompson and Tony Denier. D. D. Saunders will bring All the Rage 30th. Buffalo Bill has cancelled his date until later

Item: Managers should look out for an Arlington and Peel Minstrel co. now on the road. This co. opened box-office here 28th and sold seven tickets, and, of course, did not give a performance. They should have returned the ticket-money, however.

SPRINGFIELD.

Lillie Eldridge in Two Orphans 24th, to fair business. Miss Eldridge, as Louise, is very fine, but her support was rather poor. Den Thompson in Joshua Whitcomb 26th, to packed house. Mr. Thompson seems to have struck a bonanza, as he has drawn fine houses all round this section. Haverly's Mastodon Minstrels 28th, to fine business. The troupe is much improved since its last appearance here, and now gives a fine entertainment. Neil Burgess in Widow Bedott 3d; Lawrence Barrett 12th; All the Rage troupe 25th Clinton Hall's Strategists, booked for 5th and 6th, cancelled.

Theatre Comique: Troupe the past week has been very good. Good business. New people this week: Idaletta and Wallace, Water Queen and Man Fish; Charles Redmond and Georgie Blake, change artists; Claude Edeson, serio-comic, and Harry Lloyd, vocalist.

HOLYOKE.

The only dramatic event of the past week was the second appearance of Den Thompson this season as Joshua Whitcomb, 25th. The house was all sold before opening the box-office; receipts $850. This week the attractions are Haverly's Mastodon Minstrels, 1st; and Neil Burgess in Widow Bedott, supported by Geo. Stoddart as Elder Sniffles, 2d. Later: Fanny Davenport in Pique, 25th. The Florences have spoken for the Mighty Dollar co. April 14, but have not booked yet.

BROCKTON.

Opera House: 21st, Lawrence Barrett played here to the largest house that he had anywhere during the entire week. 23d, Gilmore's Band to fine house; 26th, Lotta, in Musette to a very large business. Coming: Tony Pastor's co. 6th; Tony Denier's Humpty Dumpty returns 9th; Haverly's Mastodons, 10th; Den Thompson, 13th. This is a profitable town for managers, as good houses are the rule.

TAUNTON.

John A. Stevens changed his date and appeared 27th, in Unknown, to a good house, and gave a fine show. Tony Pastor and troupe booked for 6th.

New Hampshire.

CONCORD.

White's Opera House: 23d, John A. Stevens in Unknown, and, I am sorry to add, to poor business, as the entertainment deserves the liberal support of the amusement-loving public. Widow Bedott and Neil Burgess, both new to this city, skilfully worked up by Nasby, yielded immensely. Items: Frank Hayden of this city, the tenor of the Reeves Opera Troupe, is winning some very complimentary notices from the critics wherever he appears.—Lawrence Barrett is putting out some handsome printing, and sending cabinet photographs of himself through the mail to those who patronize dramatic entertainments. A big house is assured him, as his business is being thoroughly worked up.

MANCHESTER.

Smith's Opera House: John A. Stevens played Unknown 24th, to a small but well-pleased audience. The co. is one of the best here this season, not being weak in a single character. William T. Adams (Oliver Optic) and Sol Smith Russell came for the second time this Winter 25th. About 125 people in the house. Mr. Adams is not a success as a public reader. Humpty Dumpty by the Nick Roberts co. 28th, drew a fair audience; show good; the variety part especially so. Billed. Lotta 1st; California Minstrels 2d; Den Thompson 5th; Lawrence Barrett 6th.

Item: The sale of tickets for Uncle Josh commenced 21st, and 1,225 were disposed of in one day, which is the largest number ever disposed of in a single day in this city.

Maine.

PORTLAND.

Theatre: 23d and 24th, Lawrence Barrett in Yorick's Love and the double bill, Merchant of Venice and David Garrick, before two large and cultivated audiences. Mr. Barrett's acting needs no comment; the support was better than is brought here by most stars. 27th and 28th, Lotta in Musette and Little Detective. Lotta is rightly called "the irrepressible." This was her first visit here, and she more than fulfilled the high expectations raised by the announcement of her engagement. She was greeted by two of the largest audiences ever assembled in the Portland Theatre, every available inch of space being in demand and tickets selling at a premium. Booked: 11th, Denman Thompson. Mary Anderson will appear later in the season.

City Hall: 23d, four nights, the military drama, Reward, to immense business. Charlie Collins as Dutch comedian created much amusement, and the piece was well put upon the stage by the Bosworth Post. Booked: 5th and 6th, Little Corinne Opera co. in Magic Slipper. The new opera, Tickelick, written and composed by George Walter Goold, will be produced immediately after Lent by the Portland English Opera co.

Music Hall: Closed this week. 5th and 6th, California Minstrels.

BIDDEFORD.

The Little Corinne Opera co. will appear 4th, in Magic Slipper.

New Jersey.

NEWARK.

Grand Opera House: Mary Anderson played Julia in The Hunchback to an immense house 25th. Miss Anderson is an ever-attractive card in this city, and as usual, received a most flattering reception. Nothing booked for this week.

Newark Opera House: Abbey's Park Theatre co. performed 24th, to a fair house, and strengthened the good impression that they created on their former appearance. Richmond and Von Boyle in Our Candidate, played to very slim business two nights, 27th and 28th. Booked: March 5 and 6, An Arabian Night; 8th, Shaughraun; 9th, Fanny Davenport in The New Leah; 10th, Mme. Rentz' Minstrels; 11th, 12th and 13th, Gillette's Professor.

Waldmann's: 1st and week, John A. Weaver in Toby, with the following olio: Sheehan and Jones, Mlle. Makn, Quilter and Goldrich, Josie Lane and Lester Bros.

Booth's: 1st and week, the following specialty artists: Fanny Beane, Charles Gilday, Prof. Rhinehart, the Haleys, Florence May, Favor and Shields, Carey and Hamlin, Ada Newcombe, Shirley and Byrne, J. E. Moore, Grace Durrell.

JERSEY CITY.

The stock company gave Ireland as It Is, The Two Orphans and Black-Eyed Susan, the latter part of last week. Saturday afternoon, during the performance of The Orphans, a passing fire-engine caused an alarm in the theatre, which was crowded, and an incipient panic resulted. Owing to the efforts of the people on the stage danger was averted and the audience quieted. During the general scramble several people in the gallery jumped down upon the proscenium boxes, thereby adding somewhat to the excitement. A. M. Palmer of the Union Square has taken the house, and immediately assumes the management. Mr. Gouge retires, and many changes will be made in the staff of the house. Pat Rooney comes Thursday for three nights.

TRENTON.

Taylor Opera House: Almost every seat in the lower part of the house was sold before the doors were opened, 24th, on which date Mary Anderson appeared as Evadne. She was received with great enthusiasm, and left a very fine impression with her audience. 9th and 10th, Charlotte Thompson; 20th, Nick Roberts' Humpty Dumpty. We have only about six shows booked for the remainder of the season. Trenton will stand two a week, and give paying houses to good companies.

Pennsylvania.

PHILADELPHIA.

Last night for the first time in this engagement, Fanny Davenport appeared in her remarkable impersonation of Leah, which in her hands has created a considerable sensation in the South. Her conception and rendition of the character differs in many essential points from the stereotyped one usually given, and justifies the appellation she has given this latest addition to her repertoire of "the New Leah." The house was literally packed from orchestra to dome, and the performance passed off with much enthusiasm. This is the second and last week of Miss Davenport's engagement at the Walnut—an engagement that has yielded a most profitable harvest, both to Mr. Goodwin and the fair star. Her supporting co. is efficient, and the pieces have, without exception, been well presented. Monday, March 8, A. M. Palmer's Union Square co. are underlined in French Flats.

Clinton Hall's Strategists have been drawing fairly, although business has not been nearly so large as was anticipated. The engagement has been more profitable, however, than their first, which occurred last Fall.

At the South Broad the Princess Toto was produced, and a large and elegant audience assembled to witness the event. The piece scored an undoubted hit at this establishment, notwithstanding that it had just terminated a five weeks' run at the Park. Jarrett & Rice's Fun on the Bristol party is the next attraction announced at this cosy little theatre.

The Chestnut was the scene of a benefit to "Pop" Griffiths, Monday night, when The Follies of a Night and A Rogue's Luck, a farcical comedy by Jinks of the Sunday Times, were presented. Gilbert's comedy, The Wedding March, will be given for the balance of the week.

At the Arch the Richmond & Von Boyle comb. in Our Candidate have turned hundreds away—the result of judicious advertising. Richmond spent $600 outside of the regular advertising of the house. Harry Mahn opens the Arch March 8, for one week only, with his comic opera co. in Fatinitza.

The Sea Cadet, which was announced for production on Monday at the North Broad, was enjoined by New York parties and was consequently not produced, and the house remains closed until futher notice. The intervention, it is said, was most uncalled for. Mr. Crossy will suffer large pecuniary loss, nas considerable money had been spet in way of preparation.

The Broad St. Theatre is jammed every night with crowds of delighted people, and the demand for seats to see The Pirates of Penzance is quite unprecedented. The opera at present indications is booked for a lengthy run.

At Wood's Museum Mrs. Lizzie Price Fechter appears as Miss Milburn in the play of Black and White, written by the late Charles Fechter. Harry Dalton has been especially engaged to play the part of Maurice De Sagrac at the matinees. Lillie Hinton appears in The Stranger. The Museum has been doing right well lately.

PITTSBURG.

Opera House: Oliver Doud Byron's engagement the past week was moderately successful. Across the Continent was given Monday, Tuesday, Wednesday and Saturday evenings, and Bound to Succeed (a late addition to Mr. Byron's repertoire) was presented Thursday and Friday. This week Ada Cavendish. Aldrich and Parslo in My Partner, 8th. The Danites, 15th. An Arabian Night 22d. The Galley Slave 29th.

Library Hall: 1st and week, Mahn's Ideal Comic Opera Co., in Fatinitza. Strakosch's Italian Opera Co., 10th, four nights. Gilbert and Sullivan's Pirates of Penzance, 15th, one week.

Williams' Academy: Small audiences are quite a rarity at this house. Bobby Newcomb gave us his new song, Love Letters; and, in conjunction with Louise Montague, an operatic sketch entitled a Quiet Evening. McIntyre and Health, the Carrolls, T. F. Thomas, Ed. Neery and Lucy Clifton were all good. Perhaps the most amusing part of the performance was the sketch, Waddy; characters by Manager Williams, Harry Shay and Ed Neery. New faces opening 1st., Reynold and Cogill, Larry Tooley, Minnie Jackson, Crossley and Elder, Pauline Batcheller, and Lottie Winnett. New York Ixion Burlesque company in conjunction with novelties by company.

Lyceum: Callender's Georgia Minstrels 4th, 5th and 6th.

Diamond Street Varieties: Business has averaged good. The programme consisted sketches, duos, songs and dances, and funny sayings.

Trimble's Standard: Closed. Parties are

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

Issued Weekly at 12 Union Square, N. Y., BY

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SUBSCRIPTION:—THE MIRROR will be sent to any address, post-paid, for $2.50 a year, or $1.25 for six months.

ADVERTISEMENTS:—TEN CENTS Per Line, each insertion; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Tuesday. Cards changed as often as desired.

Foreign advertisements and subscriptions received by SAMUEL FRENCH & SON, 89 STRAND, LONDON, W. C., at regular office rates.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" mail matter.

Address all communications, and make all checks and money-orders payable to

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G. W. HAMERSLY, Publisher.

NEW YORK, MARCH 6, 1880.

Union Square Theatre.

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Academy of Music.

SPRING SEASON, 1880.

Director of Music and Conductor..Sig. ARDITI

Wednesday, March 3, Linda di Chamouni. Carlo, Signor Runcio; Antonio, Signor Galassi; Il Prefetto, Signor Monti; Pierotto, Mlle. A. L. Cary, and Linda, Mlle. Alwina Valleria.

Friday, March 5, production of Donizetti's Opera, La Favorita. Fernando, Signor Campanini; Alfonso, Signor Del Puente; Baldassare, Herr Behrens; and Leonora, Miss Annie L. Cary.

First matinee, Saturday, March 6, La Sonnambula. Mlle. Marie Marimon as Amina.

Monday, March 8, Aida.

Grand extra night Tuesday, March 9. Il Flauto Magico.

Prices—Parquet and balcony (first three rows), $3; balcony (other rows), $2.50; family circle (reserved), $1; (unreserved), 50c.; general admission, $1.50. Box office open from 9 until 5 daily.

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Corner 14th Street and Sixth Avenue.

J. H. HAVERLY.....Proprietor and Manager.

"As pure as the violets and as welcome."—TRIBUNE.

Second and last week but one of the brilliant musical comedy company,

SALSBURY'S TROUBADOURS.
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Who will repeat every evening and at Wednesday and Saturday matinees at 2 p. m., their charming and witty extravaganza,

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Which has been played every evening to crowded and delighted audiences.

SECURE YOUR SEATS EARLY.

Box office will be open from 8 a. m. to 10 p. m. daily, and seats can be ordered by mail or through the Bell Telephone.

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JOHN T. FORD.....Lessee and Manager.

Positively last week of
THE PIRATES OF PENZANCE,
by
D'OYLEY CARTE'S
LONDON OPERA COMPANY.
Notwithstanding the unprecedented success of this opera, the GILBERT & SULLIVAN opera season must terminate SATURDAY, MARCH 6.
Good seats may now be secured at the Theatre for the remaining performances.
SATURDAY EVENING, MARCH 6, LAST NIGHT AND 100TH PERFORMANCE OF THE PIRATES OF PENZANCE

Monday, March 8, BROOKLYN ACADEMY OF MUSIC, where they remain but one week.

Aberle's New Theatre.

8th Street, bet. Broadway and Fourth Ave.

Special engagement of the sterling actor, GEORGE FRANCE, in his new Drama, A BLOCK GAME, introducing his two dogs, Bruno and Cæsar.

DELEHANTY and HENGLER, and a big olio.

Standard Theatre.

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Fifth week and undiminished success of RICE'S SURPRISE PARTY, RICE'S SURPRISE PARTY, RICE'S SURPRISE PARTY, Every evening and Saturday Matinee at 1:30 the great hit of the season. The New American Operatic extravaganza, HIAWATHA HIAWATHA HIAWATHA

MRS. LAURA E. BYRNE.

The Whole Story of the Horrible Gang of Conspirators.

How They Issue Their Paper and Influence the Courts—An Astonishing Interview with a Wronged Woman.

Mrs. Laura E. Byrne was found by The Mirror reporter at No. 26 West Twenty-third street, and during the interview which followed her mother, a charming old lady, who is bowed with sympathy with her daughter's suffering, was present, but refrained from making any comments for publication upon the facts elicited. Mrs. Byrne is a tall, handsome, elegantly formed lady, with large, lustrous eyes, and a face at once amiable and intelligent. Her low-toned, sweet, musical voice is especially remarkable. Although almost crazed with grief, at intervals, as she recalled the story of her wrongs and of the outrages heaped upon her by Byrne the Blackguard, she controlled her feelings during the numerous pauses of the conversation, and her narrative, from which we have eliminated all the particulars already familiar to the public, will be found as clear and straightforward as truth itself. The interview began with a comprehensive question:

"How many suits have you now against Byrne?"

Mrs. Byrne—I have had him arrested for bigamy; he is held to answer for abandonment, and I am suing him and his fellow-conspirators to recover the possession of my paper, which they obtained from me by deceit and without consideration. These three suits are all; but I do think that I ought to prosecute him for libel, as he continues to assail me in the most brutal manner and in the columns of my own paper, started with my money and made a financial success by my own personal efforts.

"The indictment for bigamy having been dismissed, Mrs. Byrne, do you intend to drop that complaint?"

Mrs. Byrne—Not until I have obtained justice. My lawyer, Mr. John D. Townsend, assures me that the Grand Jury were ready to bring in the indictment, but that Assistant District Attorney Lyons told them they had no jurisdiction, the offence having been committed in Canada. Now, Mr. Townsend intends to ask the Court to instruct the next Grand Jury in regard to the law, so that nobody from the District Attorney's Office can stand between justice and the criminal. He tells me to be patient, and I try—Oh, how hard I try!—to be so; but when I think of the technicality that condemns me to suffer such wrongs without redress, it sometimes seems to me that I shall go mad.

"Have you any suspicion that Byrne is being protected by men in the District Attorney's Office?"

Mrs. Byrne—I know that some of my friends entertain such suspicions, but for myself I can only say that every courtesy and consideration were shown me in assisting me to present my case to the Grand Jury, and that no influence could avail to protect a man so notoriously, flagrantly and avowedly guilty if the case could be relieved from the Canadian technicality, which, I am assured, will be done at the next term of Court. I know that behind Byrne are Josh Hart and his gang, who must have influence somewhere or they would not have been able to defy all public opinion so long and so outrageously; but I should feel safe if District Attorney Phelps himself would take up my case, even though Josh Hart professes to be able to control him through ex-Judge Dittenhoefer and other Republican politicians. And I do hope that Mr. Phelps will give the matter his personal attention at the next term; for the whole community is incensed at the idea that, according to the law, a married man can go to Canada and marry as many other women as he pleases, returning to live here in the face of his abandoned wife.

"Your abandonment suit, then, is a logical sequence of the bigamy suit?"

Mrs. Byrne—Yes, and it will be called for trial this week. It may be the law that a man can marry other women in Canada; but the law also calls upon him to support his abandoned wife whom he has left here in New York, and so my lawyer forces Mr. Byrne to feel that point of the criminal dilemma in which he has involved himself.

"But are you without means of support, Mrs. Byrne?"

Mrs. Byrne—Utterly, and that man has placed me in this position. Everybody offers me work—everybody is most kind to me—but what can I do with my mind distracted by his continual outrages and insults? In every issue of his papers he flings some foul word at me to sting, to wound, to drive me to despair. The paper which I have built up has been stolen from me by a conspiracy, and I am allowed to receive no portion of its earnings. When I found work upon other papers, Byrne persecuted me by his insults until he knew that he had set my brain on fire, and that it was impossible for me to write the articles that had brought me a comfortable income. The man has the malice of a fiend and sends me messages that it is of no use fighting him—that he always gets the best of everybody—and then he watches, with diabolical glee, the effects of his insults and outrages upon my poor nerves and weary brain. Thus robbed of my paper and of my capacity for work, I bring this abandonment suit to force him to contribute some of my own money to my support.

"And what is his defence to that suit?"

Mrs. Byrne—That I am not his wife! That I, who have lived with him twelve horrible years—who was married to him by Father Lake—who, only a year ago, received from him the warmest testimony in writing to his adoration of me; that I am only "the woman Timian," and that, having robbed me of everything, he does not recognize my existence any longer. His lawyer, Mr. Charles Brooke, who violated every sentiment of manhood and of honor by going with him to Canada and contriving and assisting this bigamous marriage, threatens that he will bring Mr. Timian into court to confront me—that Hart has emissaries searching through Germany for Mr. Timian. Well, suppose that he discovered a Timian—some man who called himself Timian, or was ready to personate Timian—what would be the result? Would that remand me from Byrne back to Timian, leaving him free to laugh at me from the arms of Alfa Merrill? Why, it was Byrne who told me that Mr. Timian was dead; who brought me the evidence of his death; who referred me to other friends from whom I obtained reiterated assurances of the death, and who persuaded me to marry him, before Father Lake, because Mr. Timian was no longer alive. If Byrne knew, all this time, that his representations to me were false, that Mr. Timian was alive, and that I was seduced into a false marriage, is not that an offence against the laws? Can a criminal escape all punishment simply by confessing to some other crime! These are the questions which haunt me by day and keep me awake all night. I cannot rest, nor eat, nor sleep, while wrongs like mine demand justice; and the law moves so slowly, and stops at each technicality, and halts, and crawls until my woman's nature seems maddened by the constant consciousness of outrage and the advice of my friends to "be patient" sounds like mockery to my frantic soul.

"You spoke of your third case—that of the paper. What has become of that?"

Mrs. Byrne—More procrastination—more delay. The case has gone over for the term. It was called the last on the calendar. Mr. Townsend assures me that it is so clear that I must win it when it comes before the Court; but when will that be? Byrne and Josh Hart have ingenious counsellors, who know how to put off the trial, to weary me out, to create delays while they use my own paper to oppress me. When I asked for a receivership the Judge said that the trial would come off so soon that it would be unnecessary, and so he held Josh Hart, Hummel and Byrne, whom I charge with conspiracy, in a bond of $2,000 to protect me. How does that protect me when they are responsible to nobody for the receipts of the paper, and can use its columns every week to abuse "the woman Timian"—the woman who owns the paper? The Judge meant well; but cannot you see that it was part of their trickery to oppose a receiver because the trial was coming off soon, and then put off the trial as long as possible? Hart knows that I must win back my paper when the trial comes, and so he wants it postponed. Byrne is Hart's tool, and he is my deadly enemy—and so he wants it postponed. Hummel knows that the trial will involve his being thrown over the bar again, for I deliberately charge him with treachery to me, his client; and so he wants it postponed. Of these three men I believe that Hummel would do me justice if he could be free from Josh Hart's power; but Hart rules him with a rod of iron, and Hummel, although he has a mother and sisters who know me well, and appeal to him to see me righted, is forced to risk his whole future in his efforts to aid Hart and Byrne in their reckless trampling upon all the laws of God and man.

"You speak of Josh Hart as the brains of the conspiracy. Is that intentional?"

Mrs. Byrne—It is—Hart is the power; Byrne is the tool. Whatever Hart wishes Byrne performs. That is the way they got up their paper. Hart said: "Go for that ——, Anna Dickinson!" or "Go for Clara Morris," or "Go for Billy Florence," and then Byrne would publish columns of vile abuse against these persons. I protested, and then Byrne would beat me. His favorite threat was that he would bite my nose off and swallow it, so that I would be hideous for life, no matter what happened to him. Whenever anybody offended Hart by refusing to assist him pecuniarily, he would say to Byrne, "Go for him!" "Go for her!" and Louis Post, the lawyer, would say, "That isn't libellous," or "He won't dare to bring a libel suit," and then the article would be published. Byrne says that he has never been a blackmailer, but I have heard conversations at my own table, to which I am willing to swear, which present him in no other light. His attacks upon Mr. Daly were discussed at my table, and arose from the refusal of Mr. Daly to advertise in the paper. Starr Morrissey brought Byrne the refusal, and then the scheme of attack was concocted. I appealed to them not to degrade a paper that I hoped would become the organ of a noble profession by such attacks; but Byrne replied with oaths and threats. Hart's "Go for him!" was the only rule he obeyed. The libels which have made him so infamous were directed by Hart, and Louis Post supervised them. Hart is bold and audacious, but Byrne is personally a coward. He would beat me, but when I once resisted he begged for mercy. After the publication of the Clara Morris scandal he was so afraid of Mr. Harriott that he borrowed a pistol, and I had to go out to see that the coast was clear before he would leave the house. Once I took this very pistol and went to the Stevens House to shoot Alfa Merrill; but Byrne met me at the corner and pleaded with me to spare her. I am glad that madness did not last; for she, poor woman, is to be pitied—it is he who should have been shot. O, God! Is there no punishment for such a wretch! No redress for such wrongs as mine!

There was a pause of a few moments, during which Mrs. Byrne walked up and down the room distractedly. Then, in reply to a question as to Byrne's education, she resumed:

Mrs. Byrne—As for scholastic education, I do not believe that Byrne knows what it means. He often told me that he was educated, but I always assured him that it must have been at some charity school. His uncle, who will be one of my witnesses, says that Byrne's father died a convict, and that one of his uncles was hung. His mother is said to have kept an infamous house on Union Square, but that was long before my time, and I only know of this family history by hearsay, although witnesses will be produced to relate it all when I have my opportunity. Whatever his mother has been, she has suffered enough now; for he has thrown her out into the street because she spoke of Alfa Merrill as "that bleached hussy." I think that she will also testify for me. So bad a man is, of course, a bad son, and he never cared for his mother, whom I often protected from his violence. He cannot be true to anybody—no, not even to Josh Hart. Once when Josh Hart refused to lend him money he swore to me that he would publish all about Josh Hart's trick to get rid of his wife, Laura LeClaire (now traveling with Mr. Sothern), and marry Sallie Maddox, a ballet dancer from 444 Broadway, who now passes as his wife and holds all his property in her name, to protect it from his creditors. Byrne told me all about this Sallie Maddox and her terrible reputation before Hart married her. He told me that he (Byrne) was visiting them at their cottage at Greenwich, Conn., and that he remembered the date because it got him into a scrape at the Herald office, where he was then employed. Instead of going to interview a condemned man, named Real, at the Tombs, he went to Sallie Maddox and manufactured the interview, making the poor man confess his crime and say: "Hanging is played out in New York." This false interview hung Real, and Byrne is as much his murderer as if he had cut his throat. He also told me that the first thing the real Mrs. Josh Hart (Laura LeClaire) knew of the scheme against her was when she returned from a professional engagement and found herself divorced and Sallie Maddox in her place. He said that he had all the particulars and would use them if Josh Hart ever dared to oppose him. Little did I think when I shuddered at these vile confessions that he would make me the victim of a similar scheme, and that Josh Hart, to whom I appealed for justice against Byrne, would assist in substituting Alfa Merrill for Laura Byrne, as he had substitutrd Sallie Maddox for Laura LeClaire.

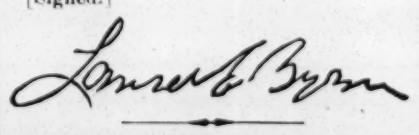
After a few moments Mrs. Byrne dried her eyes, recovered her composure, and continued:

Mrs. Byrne—Alfa Merrill used to profess to be my friend, as Sallie Maddox used to profess to be the friend of Mrs. Hart. Perhaps you think her character was not like that of Sallie Maddox, but Dr. Merrill will tell you that he has proofs of her infidelity with five other men before Byrne—an actor, the son of an actor, an elocutionist, an amateur and a negro minstrel—and that Alfa begged him not to bring these proofs into court, as Byrne could never dare to marry her if they were made public. But Josh Hart knows of them if Byrne does not, and you may form some conception of the horrible natures of these men when you think of one of them sitting coolly by and seeing the other puff and praise in my paper some of the very persons with whom Alfa Merrill was guilty before she met Byrne! He, poor tool, does not know how Hart and Hummel—for Hummel too knows all the facts—glory in his shame because it puts him more completely in their power. They hate me, because, as his wife, I tried to save him, although I could not respect him; but now that he has no check upon his evil passions, he is as entirely in Josh Hart's toils as a lost soul. Like a lost soul, too, he has no real regard for his confederates, and should he be allowed rope enough, he will turn upon Hart and Post and Hummel and expose all the secrets of the gang, as recklessly as he has attacked me, now that it serves his purpose to abuse a woman whom, only a year ago, he apostrophized as an angel, and beset with the strongest written utterances of his "love."

Pressing her hands to her head as if to collect her thoughts and deaden such torturing memories, Mrs. Byrne thus concluded the interview:

Mrs. Byrne—My friends preach patience, and I strive to be patient. They tell me that the courts, though slow, are sure, and that I shall yet live to be restored to my rights and reputation, and to see Byrne punished for his crimes. But I ask you—and I ask through you the people of this great City of New York—whether it is not almost incredible that here, in their midst, mingling with them, appearing in public places as editors, managers and lawyers, there can exist an organized gang who defy all law, assail all decent people, levy blackmail fearlessly, ruin reputations, abuse women, rob clients, control justice and laugh at the terrors, the complaints and the reproaches of their victims? These men publish papers which have no other object than to attack, traduce and reap a profit from this infamous trade; but nobody interferes with them, and one reputation after another is stabbed. They boast that they can influence the courts and can never be indicted; and when this boast comes true, and the indictment against one of them is dismissed, nobody protests, nobody is indignant. They sell out their clients, and the gentlemen of the Bar still recognize them and treat them as honorable equals. They rob poor actresses of their money, and hold them up to ridicule and slander; but they are allowed to keep their ill-gotten gains, and their crimes cry in vain for punishment. What can one weak woman do against such an organization which the whole city seems powerless to break up or to resist? What can be done I will do; but often my heart fails when I think that there is no one to help, no one to defend me. Night and day I pray that my misery may not drive me mad, and so give these wretches another triumph and a new lease of power, but that my strength and my reason may be spared until, in God's good time, the wrong is punished and the right vindicated.

[Signed:]



—Those who go to see the Troubadours certainly have a picnic.

—Emma Abbott has been doing a tremendous business in the South.

—Sol Smith Russell, it is announced, has rejoined the Berger Family.

—Mary Anderson commenced a two weeks' engagement in Washington on the 1st.

—In filling his dates John McCullough is much sought after by first-class managers.

—D. B. Hodges is no longer connected with Tony Denier's Humpty Dumpty troupe.

—The Mastodon Minstrels will soon play an engagement at Haverly's Niblo's Garden.

—Clara Morris is still the rage in San Francisco, and drawing crowds to the Baldwin.

—Major Pond has the Pirates for New England, and has sold half his interest to John Stetson.

—John A. Stevens' business in New England, with the exception of one or two stands, has been very flattering.

—The profits of the Mastodons have averaged over $2,000 a week since their organization—over $100,000 a year.

—Emilie Melville continues at the Bush Street Theatre, San Francisco, with her English Opera troupe, to very large business.

—Mary Anderson does not play during Easter week, but after that date will enter on a supplementary season through Canada and the Western States.

—Over 1,200 tickets were sold in one day for Den Thompson's appearance in Manchester, N. H., on the 5th, which is unprecedented in the history of amusements in that city.

—Uncle Tom's Cabin, with Mrs. G. C. Howard's mimitable Topsy, will be given at the Windsor on the 15th. There will be a great cast, supplemented by sixty Jubilee singers.

—David Black has retired from the management of the Providence (R. I.) Opera House. During his management Mr. Black made a legion of friends in the profession and among the public.

—A "Prof. Heller" is taking in the West. His principal "trick" lies in representing himself as a brother of the late Robert Heller. He should be collared by some one who is not slight of hand.

—Leavitt's Opera Burlesque troupe will be a monster organization under the proprietorship of M. B. Leavitt and W. C. Mitchell. Leavitt will be manager, and Marcus R. Mayer agent. Dates have been secured at many first-class theatres, including the Walnut, Philadelphia.

C. R. GARDINER.

An Interview with a Busy Agent About a Lawsuit.

The representative of the New York Mirror found Mr. C. R. Gardiner, the famous Managers' Agent, at his handsome offices, 12 Union Square, busy in receiving managers, actors, singers, and other professionals, sending off telegraph boys with messages, and quickly opening and scanning as he talked the letters, papers, telegrams and notes which poured in upon him, as if he had been a rival of Postmaster James. The card of our representative stemmed the torrent of business for a moment, and Mr. Gardiner wheeled about in his chair and said, in his quick, emphatic manner:

"Yes, I have read the item in the Philadelphia Times which you have in your hand. Some of it is true; some of it was true, and some of it was never true."

"That's a puzzle," said our representative.

"Yes," said Mr. Gardiner, laughing, "it is a harder puzzle than that 'fifteen' one which everybody is trying to solve. But sit down a moment, and I will make it clear to you."

"I shall be very much obliged," said The Mirror representative.

"Well, then," continued Mr. Gardiner, "the part that is true is that I have begun a libel suit for $20,000 against Messrs. Wallis, Holah, Ashbrook, publishers, of Philadelphia, for what seemed to me a malicious attack upon my business. As a business man I resented these false statements, and the suit was the result."

"But have you not been attacked before?" asked our representative.

"Of course I have. Do you suppose that I could build up such a business as this without attacks? But the Philadelphia libel dealt with my business affairs, not with mere personalities, and I have a great pride in my business, while for the small fry who attack me personally I do not care a snap of the finger."

"You do not care to punish personalities by libel suits?"

"Not I—even if they could be punished. I have no time to waste, and the experience of others has taught me that it would be time wasted to sue the scum of New York. Look at Mr. Augustin Daly's case. He sued for libel; got a verdict, after several months; got that verdict affirmed, after several months more, and then found his judgment worthless, while the curs had been barking at his heels unmuzzled during all that long period."

"Then your Philadelphia suit is a matter of business?"

"It is purely in vindication of my business, which has been maliciously assaulted. I was informed that the law of Pennsylvania would do me justice; that, there being no chattel mortgages allowed, I could collect my judgment if I gained one, and that a Philadelphia jury, upon the undeniable facts, would grant me exemplary damages as well as those actual damages which are so difficult to prove, although everyone knows what they are."

"The trial is set down for this week, is it not?"

"It was—and that is the part of your news which was true. But mutual friends have spoken to me and to the Philadelphia defendants, and there is a probability that the whole matter will be straightened out and my business vindicated without a suit. I have known the defendants for years and always supposed they meant to do what was right. Why they should have been misled about this affair, I don't know; but as soon as they see that they are wrong they may put themselves right, and, if so, I shall be glad to discontinue my suit."

"Now, Mr. Gardiner, what is the part of this news that never was true?"

"Why, that line in your extract from the Philadelphia papers stating that I am the publisher of the New York Mirror. As soon as I saw that I wrote to all the Philadelphia journals contradicting it. But why does not The Mirror contradict it also?"

"That is interviewing me, Mr. Gardiner."

"All right; turn about's fair play. I've answered all your questions—now you answer mine."

"Well, I have no authority to answer it; but I presume that The Mirror is satisfied with printing the name of its publisher at the head of its columns, and don't care to contradict all the gossip about it."

"But why shouldn't The Mirror state the fact?"

"It does state the fact; but if the gossips invent other stories I do not see why The Mirror should be called upon to say 'J. H. Haverly is not our editor;' 'C. R. Gardiner is not our publisher;' 'Lester Wallack is not our printer,' and so on down the list."

"Well, I want you to say it about me. Please say that if I own stock in the New York Mirror, it is just as I do in the Erie Railroad or the Manhattan Gas Light Company; but that I know as little of what is going on in your editorial rooms as I do in the rooms of any other occupant of offices in this building. I buy stock because it pays me good interest; I help The Mirror because it seems to me the best, brightest, fairest and most prosperous dramatic paper; but I am neither its editor, publisher, manager nor director. Will you say that?"

"I should have to ask the editor's permission."

"Then don't say it—but let me say it. This is my interview, and you can either take down what I say or cancel it all. You will always have my influence in The Mirror so long as it keeps on the right track; but I don't deserve any praise for the good, or any blame for the bad, that's in The Mirror, although there must be precious little bad in it; for I hear it praised everywhere for its good work."

"A thousand thanks. And now, in regard to your suit?"

"I have nothing more to say, except that I hope a suit will not be necessary. I have no revengeful feelings—no desire to attack the Philadelphia publishers. But I must vindicate my position and substantiate my reputation as the leading dramatic agent in America. I can easily prove that no dramatic company has ever come to grief while following my directions or advice; but still these malcontents persist in hanging every company that has collapsed during the past two years upon my shoulders. This is either malice or mistake, or both. We shall see about that. My shoulders are broad; but not broad enough to bear such attacks; and, as I never handled these failures, I must, in self-defence, handle my accusers peaceably or legally. That is all."

"Good day, Mr. Gardiner."

"Good day, sir. Always busy, you know; but always glad to spare five minutes to The Mirror."

MANAGER HAVERLY RESPONDS.

The Proposed Actors' Relief Fund Meets with His Warm Approval.

A reporter of the New York Mirror sent his card in to Mr. J. H. Haverly at the Westminster Hotel Monday morning, and was shown to that gentleman's rooms. While waiting for the famous manager to finish his dinner, the scribe looked about the elegant apartments he occupies, and saw on every side evidences of good taste and wealth. Articles of vertu, bijouterie, a picture of the projector of the most extensive managerial enterprises in the United States, were scattered about in most graceful profusion. Mr. Haverly presently entered with his charming wife, and extended a friendly hand to The Mirror man.

"You have seen the articles in the New York Mirror in relation to a fund for the benefit of those professionals who, through illness or accident, become incapacitated?"

"I have; yes."

"Well, I have called to see if you have any views you would like to express on the subject."

"I have hardly had the time to give the matter as much thought as I should like, but you may say this for me: My money is made through the profession; their efforts have been the means of bringing to me my fortune. Anything I can do to help or better their condition will be gladly and cheerfully done. In anything that will aid or benefit the actors you can count me in."

"I should like your views as to the best manner in which to bring the desired result about."

"I have not considered the thing sufficiently to discuss the modus operandi. Mr. Palmer, I see, has expressed himself as being very favorable to the project, and his ideas all sound practical, and, as usual with him, directly to the point. There is no better man in the country to head such a movement than A. M. Palmer."

"Then you favor the project, Mr. Haverly?"

"Most decidedly! I favor any plan that is calculated to benefit, elevate, or aid our profession."

"You are willing, then, to give it your support?"

"I shall always act in consort with my fellow-managers, and at any time I shall be ready with them to advance the plan of the proposed Actors' Fund—not only theoretically, but substantially."

As the reporter traversed the corridors of the hotel in his journey to the door, he encountered a concourse of people, all with an anxious look in their eyes, evidently waiting their opportunity to pounce upon the man whose time is so valuable.

John P. Smith Falls into Line.

According to intructions our Baltimore correspondent called on John P. Smith to obtain his ideas in reference to the fund for Actors, proposed in our columns, when the following conversation took place:

"You think the plan a good one?" asked The Mirror correspondent.

"Yes, sir," replied Mr. Smith, emphatically. "We want and we should do something to protect the members of the profession. Some one may perhaps take a company out on the road, and as long as it pays, well and good, but as soon as bad business sets in he runs away, leaving his company in the lurch, without money to pay board or car-fare home. We want something that will relieve professionals placed in such positions."

"For this only?" queried the correspondent.

"No. In case of sickness, a member can call on the Fund for help."

"How should the association be governed?"

"I think a board of directors should be appointed, as many as may seem requisite; also, a president, treasurer and secretary. The treasurer to give bonds to secure the funds placed in his care, and the secretary to receive a small salary as remuneration for the arduous duties connected with his office. The directors should meet once a week. The members of the board should consist of residents and non-residents. The non-residents should be a manager of a theatre in each city, who should, as often as possible (that is, when in New York), attend the meetings of the resident members of the board, and at least once a year all members of the board should meet for general business. The board should consist of representatives of all the different branches of the profession. I think, too, that any member of the dramatic profession should be eligible to membership, and there should be an initiation fee, say of five dollars, and a yearly due of about two dollars. You see, if 500 join, and five dollars is the initiation fee, it would put $2,500 in the treasury at once. This is a small amount to begin with, but there should also be benefits given in each city once a year. For example, let the managers of Philadelphia combine and appoint a certain day, and let the stars and members of the companies of the different theatres give their services to the cause. This would bring a big revenue to the treasury."

"How would the President and Board of Directors in New York know when a person was really deserving of aid if the objects, of necessity, are not in New York?"

"Why, let him go to the manager, who may be one of the Board. Every member will know who these are, or, if necessity demanded, he could telegraph the President of the Board for assistance."

"It is understood, then, that you favor the project?" concluded the correspondent.

"Decidedly! heart and soul," replied Mr. Smith.

—J. Alexander Brown denies that the Kiralfys have the right to the production of the Black Crook in New York for all time, and says further that the Kiralfys pay him royalty when they produce it.

—Tony Denier's Humpty Dumpty, with the great Grimaldi Adams, is at the Novelty, Wilhamsburg, this week. At Haverly's (Brooklyn) Theatre the week previous the troupe had fine business.

—Mr. Ward of Ward's Opera House, Brockport, N. Y., and the managers of halls in Albion, Lockport, Medina and Batavia, have formed a circuit which will enable them to present to their respective communities a number of first-class entertainments.

—Following is a partial list of Tony Pastor's company for the road for the coming season: The Four Eccentrics, Bryant and Hoey, Flora Moore, the three Rankins, French Twin Sisters, Fannie Beane and Charles Gilday, St. Felix Sisters, Bonnie Runnells and Frank Girard.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

negotiating with Manager Trimble, with a view to leasing the entire premises, which consists of the theatre, hotel, stables, bar and billiard-rooms. In case the matter is not consummated, Charles McDonald, who has made a bid for the theatre only, will be the lessee, and will open 8th. Variety combinations will be played.

Items: Most of the performers at the Academy the past week were attacked with what is known as the "Pittsburg Grip." Darling Louise Montague had it bad, and I can imagine the feelings of Robert Newcomb as he witnessed her ineffectual endeavors to warbleize.—Aldrich and Parsloe have refused to play for the Elks' benefit, so the matter has been indefinitely postponed. The Rankins have been written to in regard to the matter, but no answer has as yet been received. Our managers endorse the Theatrical Fund project. Ellsler says: "A good thing if consummated."—Rumor having reached me that the Ellslers were connected in some way with Banks' Grant's Trip Around the World, which, from reports, is having quite a miraculous flight from angry hotel-keepers and disgusted audiences through the interior of Ohio, I interviewed Sir Henry in regard to the matter. That gentleman positively asserts that neither himself, brother or father are connected with the venture.—Walter Davis has been compelled to relinquish his post in the interior of the Opera House. During a fit of insanity he had his hair clipped so tightly, and thereby so much resembled a Feejee Islander, that he actually frightened Mr. Ellsler's patrons, and it was thought best to transfer him to the box-office, where he is at present safely caged.—The NEW YORK MIRROR arrives in this city every Thursday morning and can be found on the news-stands of W. W. Edgar and John W. Pittock, in Fifth avenue.

WILKESBARRE.

D'Oyley Carte's Co. C produced Pirates of Penzance 25th, to very large house. Miss Walsh (Mabel) has a splendid voice. Mr. Paxton's Frederick was very weak vocally. The chorus was first-class. Miss Perring was substituted as Ruth, Mme. Motte being indisposed. Prof. La Font of this city played leading violin in the orchestra, and has been engaged for that position. He joins the co. at Pittsburg. Dr. Clyde by the Powers comb. 28th, to fair business. Coming: Rentz-Santley co. 6th; James Ward's Danites co. 8th and 9th; Arabian Night 11th.

WILLIAMSPORT.

Academy: 23d, D'Oyley Carte's Co. "C," in Pirates of Penzance, to the largest audience this season. The co. is a strong one, both in size and quality, most of the singing being of a very fine order. The costumes were beautiful, and the scenery elicited the most enthusiastic admiration. Will probably appear in Williamsport again at an early date. 24th, Dr. Clyde, to a small audience. The comedy abounds in the most laughable situations.

EASTON.

26th, Annie Pixley in M'liss, to a fair house. The troupe is not first-class in all its parts, but Annie Pixley herself, by her piquant acting and capital voice, made many friends. The only event in our immediate future is the Rentz-Santley Novelty co. 9th.

LANCASTER.

Opera House: 23d, The Danites to fair business. Mary Anderson in Evadne 27th, to a crowded house. Annie Pixley, supported by John E. McDonough and a strong co., will play M'liss 1st, very probably to a full house.

Delaware.

WILMINGTON.

21st, French Flats by Union Square Theatre comb. Good house. 23d, Annie Pixley in M'liss. Good business. 1st, the Rentz-Santley Novelty troupe.

Maryland.

BALTIMORE.

Academy of Music: 25th, 26th and 27th, also matinee 28th, Her Majesty's Opera co., to a series of brilliant audiences. The first opera was to have been La Sonnambula, but on account of the illness of Marimon, Trovatore was substituted at a late hour. The usual apology was given. For the second night Faust was given, and third night Aida. Marimon was announced to sing at the matinee on Saturday, but alas! the Saturday papers contained a most formal certificate from her physician, and Linda di Chamouni was substituted with a good cast. Valleria deserves commendable mention for the admirable manner in which she sang and acted, having the burden of the season on her shoulders, singing in three operas out of the four given. All the operas were put upon the stage regardless of expense. Dr. Clyde, as performed 23d by the Powers comb., was very creditably done. There is not much in the comedy, no very telling situations or endings, still it keeps one interested. The play centres upon the Doctor's man Higgins, who makes great pretensions to medical knowledge. The character of Higgins, as acted by John Ward, was very ludicrous. March 8, Princess Toto.

Ford's Opera House: French Flats was produced for the first time here 23d. The co. is a good one. Lizzie Mahon as Mme. Blondeau, Courtney Barnes as Anna Blondeau, Helen Tracy as the Baroness, Nellie Mortimer as Mme. Bonay, W. J. Lemoyne as Blondeau the landlord, Charles Wheatleigh as Bonay the lawyer, Clinton Stuart as Billardo, a poetic waif, and E. M. Holland as Signor Riffiardini, primo-tenor of the Grand Italian Opera—were all faultlessly perfect in every detail. This comedy, unlike most comedies, individualizes itself, as it were, with each member of the cast. The play, as given here, showed careful rehearsing and study; everything was exactly as it should be, in place and out of place; for, without it, French Flats would be very flat indeed. This week Augustin Daly's New York Comedy comb. in An Arabian Night. 8th, Kiralfy Brothers' Enchantment.

Holliday Street: Ada Cavendish appeared during the week in the following repertoire: 23d, Much Ado About Nothing; 24th, and matinee Wednesday, Mercy Merrick; 25th, Lady Clancarty; 26th, Lady of Lyons; 27th, Much Ado About Nothing; Saturday matinee, Lady Clancarty; 28th, Romeo and Juliet. Miss Cavendish is conceded by both press and the public to be an actress of sterling merit, and an artist who combines intelligence of conception with elocutionary powers of the best schools. Mr. Piercy and Mr. and Mrs. E. A. Eberle, also Mr. Cowper, are an acquisition to the support. Balance of the co. should be much better, considering the star. This week, The Tourists. 8th, Oliver Doud Byron in Bound to Succeed.

New Central Theatre: Again has this theatre been replete with attractions. As this is the only variety theatre now open it of course had immense houses. Leonzo Brothers and Dog Tiger, in the sensational drama Rupert's Dog, seemed to please the audience exceedingly. Like all dramas of like type, it has many thrilling incidents, of course ending happily. The following were in the olio: Ione Lang, serio-comic vocalist; Prince Awaka Katsnoshin, Japanese juggler; Baughman and Butler, rifle shots; Larue Family, sketch-artists, and Dockstaders, in Originality. This week, W. H. Southard in Oliver Twist.

Front Street: Closed last week. This week, Robert Stickney's Imperial Parisian Circus.

District of Columbia.

WASHINGTON.

National: The Tourists in a Palace Car drew rousing houses last week. Mary Anderson commences a two weeks' engagement 1st with Evadne. She is sure to have good houses, as she is a great favorite here.

Ford's: An Arabian Night, by Daly's fine co., drew well, and is one of the best things we have had here this season. Mabel Jordan as Rosa was very bright and pretty, and much admired. Margeret Lanner, the Kate Sprinkle, is one of our Washington girls. French Flats by the Union Square co. this week. John T. Raymond as Ichabod Crane, 8th.

Theatre Comique: The Dockstaders, Webster Brothers, Hines and Blossom, Daisy Remington, the La Rue Family, the Murray and Hedges combination for another week; Joyce Martelle, a burlesque on Pinafore, and Jake Budd in Blue Glass.

Items: Prof. George W. Morgan and Maud Morgan, assisted by Margaretta Gray, Miranda Lucas and Mr. Holer gave organ, harp and vocal concert at Calvary Baptist church, Friday evening, 27th. Prof. and Miss Morgan, and Minnie Ervan of this city, gave concert at Congregational church, Saturday afternoon, to good audience in spite of the rain. Miss Morgan's performance upon the harp was greeted with rounds of applause each time. She sang a little song charmingly in response to an encore. The Philharmonic Society at Congregational church, 3d, give Rossini's Stabat Mater and Sullivan's Prodigal Son. The soloists are Eva Mills and Clara Baker of Washington, sopranos; Jennie Dickerson of New York, contralto; Christian Fritsch of New York, tenor; Warren S. Young, baritone, and W. A. Widney, basso, with a chorus of about a hundred and fifty voices. Levy the Cornetist gives concerts at Lincoln Hall, 4th and 5th, assisted by Mrs. Frazer-Linly, Mr. Fritsch, Annie Beese and F. Dulcken. Robert Ingersoll delivers his lecture "The Gods," at the National, Sunday evening, 7th.

Virginia.

RICHMOND.

Theatre: Barney Macauley in A Messenger From Jarvis Section 23d, 24th and 25th, to fair houses. He played in Norfolk 26th and 27th, and returned to this city on the 28th, and gave two performances to large audiences. Theatre closed week of 1st. New Orleans Minstrels 8th and 9th.

Comique: Business good. Mattie Grey closed 28th. Belle Burnell opened 1st.

Louisiana.

NEW ORLEANS

Not much news in the amusement line this week. The only theatre open is Bidwell's Academy of Music, with the Weathersby-Goodwin Froliques. They are playing to very large business—the full capacity of the theatre at every performance. Next week Milton Nobles plays at the Academy. Nobles is a favorite here, and will draw well. Frederick Paulding with Frank Lawless co. re-open the old Varieties (now Opera House) next week. The veteran manager, Dr. G. R. Spalding, is in our city paying a visit to his former partner, David Bidwell. The old gentleman looks well, and enjoys Goodwin's Hobbies in the Academy hugely. Dr. Spalding is the wealthiest ex-amusement proprietor now living. His son, Charles A. Spalding, is also here on a visit. Charley is the proprietor and manager of the two principal theatres in St. Louis—the Olympic, originally built by Spalding and Bidwell, and the Grand Opera House, formerly De Bar's, two of the most successful theatres in the country.

South Carolina.

CHARLESTON.

Emma Abbott Opera co. 26th, 27th and 28th, to good business. Opened in Carmen. Mrs. Segum, while being excellent in the part, is very much out of her element—a little too rowdyish, so to speak, for so sweet a lady. Nothing at the Academy week of 1st. Galley Slave co. 11th, 12th and 13th. B., W. P. & W. Minstrels on the 16th.

COLUMBIA.

Opera House: Joseph Murphy in Kerry Gow 26th, to a crowded house.

Georgia.

ATLANTA.

DeGive's: Emma Abbott's Opera co., in Romeo and Juliet, to very large and enthusiastic audience, 24th. The troupe has arranged to play here 4th, at which time Faust will be presented, in aid of the Young Men's Library Building Fund. John T. Ford's troupe opened an engagement 25th, in The Galley Slave, to full house. The co. will remain balance of the week. Weathersby-Goodwin Froliques 5th.

Canada.

MONTREAL.

Academy of Music: The elite of this city has this week had amusement of the purest type presented to them in its funniest form. Daly's An Arabian Night came on Tuesday, and have since played to splendid business—the best, it is said, since they started on the road; and it is certainly well deserved, for the co. is exceptionally good, well balanced and entirely without the range of criticism. Nothing could be better than the way in which Messrs. Thorne and Josephs handled their parts, and Carlotta Evelyn was greeted on every entry with rounds of hearty applause. The situations were appreciated most fully, the actors having often to wait for the hilarity to subside. Altogether, it is the funniest piece ever sent on this circuit. The co. go hence to Burlington, and then to Newark, N. J.

Items: The Theatre Royal was closed during the week.—The Dominion Theatre, which was not, never did, and never will, amount to anything, was tenanted by a "snap" variety show during part of the week, but they left on short notice.

OTTAWA.

E. A. McDowell's H. M. S. Parliament comb. have had their three nights, and the piece is pronounced a success by the press opposed to the Government. As political excitement runs high just now, of course H. M. S. P. will prove a source of profit. The first night's house was over double that of Montreal. The four performances (including a matinee), in spite of all other attractions, netted over $1,500.

The Holmans are playing opera up the Canada Central Railroad line in the small towns. Mrs. Scott-Siddons 9th and 10th and a matinee, under special patronage of H. R. H. the Princess.

TORONTO.

Grand Opera House: Haverly's Genuine Colored Minstrels for three nights, commencing 22d, drew very good and satisfied audiences. Thursday, Friday and Saturday, Kate Claxton and co. drew splendid houses in Two Orphans and Double Marriage.

Royal Opera House: Gill's Goblins made quite a hit, drawing good and appreciative audiences. This week Grau's French Opera co.

BROCKVILLE.

Opera House: 26th, E. A. McDowell placed on the boards for the first time here his new play, H. M. S. Parliament, to a large audience. The local hits were good and brought forth loud applause. The scenery was painted especially for the play. Mr. McDowell is to be congratulated on the success of his latest venture. 8th, Mrs. Scott-Siddons.

LONDON.

Mechanics' Hall: The Kate Claxton comb., under A. Pitou, came 23d, and gave satisfaction to a $400 house. The regular stock will produce the Orphan of Geneva on the 1st.

Holman Opera House: The Bandmann Tragedy comb., under Phil. Simmonds, appears 1st.

ST. CATHARINES.

We were favored with a visit from Kate Claxton and her excellent co. on the 24th, in Two Orphans. They had a big house, which goes to show that first-class entertainments only can make it pay here. Mrs. Scott-Siddons read to a good house 28th. Gill's Goblins booked for 1st.

HAMILTON.

Mechanics' Hall: 25th, Kate Claxton, supported by C. A. Stevenson, Ed Arnott and an excellent co., gave entire satisfaction to a large audience. 27th and 28th, matinee, Mrs. Scott Siddons in "farewell" readings to good business.

Kit Clarke on the Penna. Road.

Kit Clarke, the manager of the Rentz company, has sent the following letter to J. N. Abbey, passenger agent of the Philadelphia District, Pennsylvania Railroad, in which he testifies to the advantages in traveling over that line. His opinion will be indorsed by professionals generally:

ELMIRA, N. Y., Feb. 22, 1880.

CAPT. J. N. ABBEY—DEAR SIR:—To-day we conclude a four weeks' trip over your different lines, and I cannot help telling you how pleasant has been our journey. Your waiting-rooms are beyond question the most inviting in the country, and your cars always clean—two things that are a source of much comfort to people who pass one-third of their time upon the cars. Then, too, your employes are so obliging, and, above all, business has been so good that I shall persistently insist upon the Pennsylvania Railroad being the best in the country. With best wishes, I am yours truly,

KIT CLARKE,
Manager of the Rentz Co.

Edwin Booth's Benefit for the Irish.

The Booth benefit at the Academy of Music Thursday night, in aid of the sufferers in Ireland, will be a memorable event. A programme has been arranged that will introduce Mr. Booth in three of his greatest characters, Hamlet, Iago, and Petruchio in the Taming of the Shrew. In the latter piece, which will be given in its entirety, Marion Booth, the tragedian's niece, will play Katherine. The support will be furnished by the company which accompanies Mr. Booth next week to Boston. Added to this, Ole Bull, the celebrated violinist, Miss Cary, Mlle. Valleria, Sigs. Campanini, Gallassi, Behrens, and Bisaccia, by permission of Col. Mapleson, will furnish the musical portion of the entertainment. The affair is under the direction of Manager Abbey and his able lieutenant, Maze Edwards, who have been tireless in their efforts to make the benefit a grand event, that will turn a large sum of money into the channels of charity, where just now it is most needed—the famine stricken Irish. Tuesday all the seats had been disposed of, and there were but a few boxes left.

Mr. Goldschmidt's "Music-Box."

After many years of patient study and practical hard work Mr. L. Goldschmidt of Brooklyn has perfected a musical instrument that will prove a fund of curiosity to the people of this country for some time, and and a source of pleasure to all music-loving people. Mr. Goldschmidt has not yet named his invention, but it is a combination of piano, organ and orchestra—that is, it is like an ordinary upright piano to all outward apperrance, except that it has a bellows at the foot, which is operated like an organ. It may thus be played like a piano or organ, and gives a fair imitation of an orchestra, the effects produced being very pleasing. It can also be made to imitate a variety of the solo instruments of an orchestra, or even the human voice. This latter effect is so realistic that if one stands within hearing of the instrument he would instantly pronounce the sounds to be human. The most ingenious part of this "music-box" is the arrangement of seven different instruments of the orchestra, all of which can be played at the same time by one performer, even to the beat of the bass drum.

Mr. Goldschmidt is a musician and a man of refined musical tastes. He has already exhibited the new instrument and its qualities to a few musical connoisseurs, who have pronounced it a wonderful achievement. It is not yet complete in a few of its minor details, but when it is so, he intends to exhibit it throughout the country together with a small concert company.

For a number of years Mr. Goldschmidt has kept a kindergarten in Brooklyn and attended to the interests of the Sohmer piano in that vicinity, and during the past ten years he has applied himself industriously to the perfection of his new instrument, although it has been the result of over twenty years' study.

Improved.

[Columbus (O.) Sunday Capital.]

The NEW YORK MIRROR comes to us enlarged and greatly improved. The MIRROR is THE dramatic paper of this country. Ed. Staley of A. H. Smythe's book-store is the Columbus correspondent of said paper, and we are glad to acknowledge that Ed. writes some pretty spicy letters.

Wallack and Boucicault.

[New York Star.]

The announcements for the future at Wallack's Theatre contain no confirmation of the report that Mr. Wallack and Mr. Boucicault are to appear together in one of the latter's plays. This is disappointing to many people who were anxious for a treat such as a performance of this kind would afford. The last time these two public favorites appeared together on the stage we believe was over twenty years ago, when John Lester Wallack was playing under the name of John Lester. On Washington's Birthday, 1858, at Wallack's old theatre, was produced Boucicault's play entitled Jessie Brown; or, the Siege of Lucknow. In this, his own version of the thrilling story of the Indian mutiny, Mr. Boucicault played Nena Sahib; Mr. Lester (Wallack), Randall McGregor; Dolly Davenport, Georgie McGregor; and old Blake, David Blunt. Mrs. Boucicault (Agnes Robertson) appeared in the title role, Mrs. John Hoey played Amy Campbell, and Mary Gannon was the Alice. The play, which was full of startling effects, ran over two months, and made a sensation, and it was in May of the same year that W. H. Hurlbert's play, The Americans in Paris, had its brief run.

In those days Mr. Boucicault did an amount of work which it would paralyze the dramatist of to-day to contemplate. In September, 1859, he opened the Winter Garden Theatre, with old William Stuart as a partner, and made his bow to the public as author, actor and manager. The first play presented was a dramatization of Dot; or, the Cricket on the Hearth, in which Joe Jefferson appeared as Caleb Plummer, Agnes Robertson as Dot, and Mrs. John Wood as Tilly Slowboy. A month later a burlesque from Mr. Boucicault's pen, entitled Chamouni the Third, was produced, with Harry Pearson, old Holland, Joe Jefferson, Agnes Robertson and Ione Burke in the leading roles. A good run then was two months, and in December Mr. Boucicault produced The Octoroon, in which he appeared himself, supported by Joe Jefferson, Agnes Robertson, Ione Burke, J. Stoddard, George Jamieson, Dolly Davenport and old Holland.

A week later Boucicault withdrew from the theatre, and while the run of the play was continued he appeared at Laura Keene's on the 9th of January, 1860, in his own dramatization of The Heart of Mid-Lothian. Laura Keene was the Effie Deans, and Mrs. Boucicault, Charles Wheatleigh, Fisher and old Mark Smith were in the cast. After a then extraordinary run of fifty-four nights Vanity Fair, a comedy also by Boucicault, was produced, and ran two weeks. Meantime Lester (Wallack), old Blake, Mrs. Hoey and Mary Gannon had played Boucicault's version of Octave Feuillet's Romance of a Poor Young Man for sixty-four consecutive nights at Wallack's Theatre. In March of the same year The Colleen Bawn; or, the Brides of Garryowen, was produced at Laura Keene's, a new play by Boucicault, founded on Griffin's novel, "The Collegians," with the author as Myles, Agnes Robertson as Eily, Laura Keene as Ann Chute, and Fisher, Wheatleigh and Mme. Ponisi in the cast. A total of seven plays in one season, and all from Boucicault's pen, and in all but one of which he played the leading role. Well, most of the people who played the leading roles—Holland, Mark Smith, Davenport, Laura Keene, Mary Gannon, and the rest—are dead, but Boucicault is just as young as Myles as ever he was, and Mme. Ponisi is stronger than ever as Mrs. Creegan.

MUSICAL MENTION.

Herr Joachim has been playing in concerts at Milan.

Congressman Robert L. Taylor of Tennessee is a fine violinist.

Mlle. Bianchi has been quite successful at Vienna as Virginie in Masse's Paul et Virginie.

Signor Liberati, the Italian cornet player, has been engaged for the next season at Brighton Beach.

Anton Rubinstein is in St. Petersburg superintending the rehearsals of his new opera, Kalaschnikoff.

During the month of June a great Handel Festival is to take place at the Crystal Palace, London. Sir Michael Costa will conduct.

M. Henri Vieuxtemps, who has been very ill in Algeria, is now much better, and is employing his leisure in collecting Arab melodies.

Joachim Raff's new symphony, "Summer," No. 9, has been performed by the Bilse orchestra at Berlin with considerable success.

During the present season of Italian opera at the Academy of Music Mapleson has promised to let New Yorkers hear Mrs. Mary L. Swift in opera.

"Scenes from Longfellow's Golden Legend" is the name of the Cincinnati prize composition that was awarded $1,000 as the best musical composition by a native-born citizen of the United States. The name of the author is not yet revealed.

At the next season of the Paris Sunday Concerts, Pasdeloup has selected the following works for performance: Schumann's Faust; Wagner's Lohengrin; Reyer's Sigurd, and a symphonic poem, "Diana," by Benjamin Godard.

La Fille de Madame Angot will be the opening piece of Maurice Grau's three weeks' season of opera-bouffe at the Fifth Avenue Theatre March 8. Herold's Le Pre Aux Clercs will be given during the season, and will be the first performance in New York.

The 200th performance of Weber's Der Freischutz was recently celebrated at the opera house at Cassel. It was first produced there in 1821, under the direction of Louis Spohr, and has always been heard at least once a year—excepting 1832, 1841 and 1864.

—George K. Goodwin has secured the Walnut, Philadelphia, for a term of years. There will be much work behind the curtain during the summer, as well as in other parts of the house. An entire new stage will be made, and many other much-needed improvements introduced, which Mr. Goodwin could not afford on a short lease.

—W. H. Gillette opens in The Professor with a reorganized company at Newark on the 11th. Included in the company are: E. H. Stephens, Sedley Brown, Clarence Leonard, Herbert Ayling, Will Cowper, Fred Jerome, Susie Winne, Effie Vaughn, Minnie Leonard and Eva Barker. Sedley Brown is stage manager.

A New "Sea Cadet" Company.

French's English Opera company, which takes the road March 15 with The Sea Cadet, is a strong organization in every sense of the word, and is especially arranged with a view to giving an excellent rendition of this latest popular musical success. Florence Ellis, a charming and capable little woman, will sing Fanchette, and the part will give her ample scope to exhibit her abilities both as a singer and actress. Her delightful performance of the Little Duke at Booth's last season (the best rendition, without any exception, of the character seen in New York) is a sufficient guarantee that Fanchette in her hands will be an admirable creation in every sense of the word. Besides Miss Ellis, the company is strengthened by an admirable tenor, Russell S. Glover, who will sing Don Lamberto, the part assigned to Alonzo Hatch in Daly's version of the opera. The rest of the company has been carefully selected and will no doubt prove efficient in every respect. A large chorus of able singers has been secured, and the orchestra and opera will be under the able direction of Sig. G. Operti. The troupe will doubtless meet with success throughout the country. Dates are being rapidly filled in the principal cities.

PROFESSIONAL DOINGS.

—Estelle Mortimer was married to Robert Spiller lately in Cleveland.

—O. H. Barr will play Capt. Molyneux in the Shaughraun at the Brooklyn Park.

J. B. Booth will play in one of Bartley Campbell's Galley Slave companies.

—The Royal Opera House, Toronto, is doing well under the new management.

—Connection with Mr. Daly's company seems to be conducive to matrimony.

—Ilion Daveau has been engaged as stage manager of Selden Irwin's Danites combination.

—Pearl Eytinge will play Claire Ffolliott in The Shaughraun at the Brooklyn Park next week.

—Bessie Justice has had some handsome photos taken by Sarony. Bessie is one of Mr. Daly's Middies.

—C. D. Hess will leave for Europe next month to make arrangements for his coming grand opera season.

—The Pirates of Penzance opened to $1,150 at Haverly's Theatre, Chicago. It was an immense hit.

—Eva Barker, a very talented young actress, has been engaged to play the soubrette part in Gillette's Professor.

—Byrne the Blackguard's instructions to his correspondents as to whom to abuse and whom to praise would make interesting reading.

—J. M. Hill has purchased from George Jessup the right to perform The Commercial Travelers, and will put a company upon the road with it at once.

—Haverly's campaign at the Fifth Avenue Theatre next season will probably be opened by the Carl Rosa Opera co. The house will be chiefly devoted to musical entertainments.

—John Brougham will play the leading character in the Irish drama he is now engaged upon. The plot deals with the present troubles in the "ould Dart." The initial performance will take place in this city.

—Mr. Phil Lehnen now controls both opera houses in Syracuse. He also runs houses in Troy and Rochester, and is figuring for a foothold in Buffalo and Utica. Go in and win, Philip; you certainly know the ground.

—Saturday afternoon, through some misunderstanding, the audience at the Union Square Theatre became alarmed, and thinking a fire was in progress, made for the doors. The attaches of the house quieted them, however, and the remainder of the performance passed off without incident. A similar occurrence took place the same day and at the same time at the Academy, Jersey City.

—Henry C. Kennedy, who for the past two seasons, has been a member of Mary Anderson's company, is organizing a company for the production of Henry J. Byron's comedy, Our Girls. Louise Muldener, Felix Morris, J. A. Kennedy and Annie Edmondson have been engaged. The company will make a tour of the Western States. Will E. Chapman is the business manager.

—Among the theatrical folk who really were present at the lively carnival ball at the Madison Square Garden last Thursday evening we noticed: Nate Salsbury, Gerald Eyre, Chandos Fulton, Harry Miner, E. E. Rice, John Webster, Walter Edmunds, Charley Crouse, W. H. Newborough, Harry Sanderson, Fred Jerome and Minnie Cummings.

The new Mass by Signor Eduardo Marzo will be performed next Sunday evening at St. Agnes' Church, Forty-third street and Lexington avenue. The mass music will be preceded by a miscellaneous concert, to be interpreted by the solo artists of St. Agnes' Church, assisted by Charles Werner, violoncello, and Gaston Blay, violin, the whole under the leadership of Signori Marzo and Severini.

—The Enchantment party which starts out for an extended tour on the 8th will include Blanche Corelli, Virginia Buchanan, W. H. Lytell, Henri Laurent, and, possibly, Alice Harrison. The brothers Kiralfy and E. G. Gilmore are proprietors and managers. All the elegant scenery at Niblo's will be taken along, and also the four premieres and a monster ballet. The tour will cover Baltimore, Washington, Pittsburg, Cincinnati, Indianapolis, Chicago, and St. Louis, in about the order named.

—The salaries of the Philadelphia Chestnut stock have been reduced 33 per cent. There is much dissatisfaction over it. George Hoey picked up his hat and left. The management claim that business has been bad thus far all the season, and that the first week of Galley Slave, first week of Wives and first week of Hamlet were the only ones that paid—in fact, that the deficit runs up into the hundreds every week. Mr. Hardie and Miss Mansfield have also severed their connection with the company.

—Augustus J. Bruno has severed his connection with the Tourists, and Harry Watson takes his place. Mr. Bruno's strong specialties will be omitted and others equally as taking will be substituted by his successor. Those who have seen the performance of the Tourists since the change say that it has lost nothing by the retirement of Mr. Bruno. This gentleman has joined the "Tragedians of Kalamazoo," the latest organization formed for this popular style of entertainment. There is no doubt that Mr. Bruno's talents will shine in his new field as they have never shone before.

LONDON PLAYS.

"Forced From Home," "Amos Clarke," "Jo," "Mary Warner."

Mr. Willis has written for the Holborn Theatre one of those topographical pieces which Mr. Boucicault made fashionable—with, for centre, such familiar scenes as Waterloo Bridge and the Quadrant by night—to say nothing of a hansom. This, of course, does not reach the high poetical level of Charles I. and Eugene Aram; but this, I suppose, was not intended. The heroes are a good tailor and a bad tailor—in a moral sense only; the bad one being a foreigner, Stoltz by name, which may have been suggested by the more famous Stultz, who "built" high-collared coats for gentlemen of the Regency. Stoltz is thoroughly bad, and a German to wit; but Smith, the good tailor, from whom his daughter is decoyed away by an aristocrat—"an Honorable," as he is scornfully called through the piece—and which unsettles his wits, enlists our sympathies. The old man, however, is restored by a device modeled on a well-known French piece; he is taken to the old familiar shop—the men working at their "goose" (or geese, is it?), the long sheets of patterns displayed, even the "dummy" for fitting on—when reason begins to return to its seat, or "board," and the old man is so completely recovered as to be able to perform "The devil among the tailors" on his fiddle. These things have no doubt been suggested by the genius loci, or supplied to order. We must cut our coat (fitting metaphor!) according to our cloth; and if we have Holborn cloth to make up, we must do it a la mode d'Holborn. There is an interesting part, done pathetically enough by Fanny Brough, passages of which are in Mr. Wills' best manner; and if there had been more business and adventure it would have been a very good play indeed. It was well acted by all; but, alas for the public! the performer that really struck the genuine chord and wound the audience to enthusiasm had four legs—was, indeed, a hack with his hansom cab, in which the poor girl, lifted from the cold, cruel flags of the Quadrant, was borne away, whither we know not, by "the Honorable."

But, as the ingenious Mr. Conquest and his son, after bursting below the stage through some mysterious trap, are suddenly shot up with a crash at a remote and unexpected corner, so Mr. Wills now reappears at the Adelphi in yet another evolution called Ninon. This is a performance of a higher order and of a poetical spirit. The subject, however, has been often treated both in novels and plays—that of a woman revenging her sister, yet succumbing to the gentle passion for the man she wished to punish. This is, in fact, the story of the novel "Never Forgotton." Miss Wallis, "to whose order" it was written, played the title-role—odious phrase, but expressive—in a not very sympathetic style. Indeed, the effect left was that in her Dalilah-like efforts there was not much danger nor probability of entangling the man. Marat figured in the piece, of course strangely pronounced and variously too; as, indeed, was the name of a young girl, fitfully styled "A Dale" and now "A Dell;" while Miss Wallis was occasionally "Kneeknong" or "Ninnon." But Marat was played by Mr. Brooke, in a most strange dress and "get-up," as it is called; and there were two abbes, who might have been put en disponibilite for all they contributed to the piece. Indeed, Mr. Willis, who must have now written a score of dramas and has a high position in his craft, still clings to this weakness of using superfluous elements, which do not contribute to the progress of the story. Thus, in the "Forced from Home" we have a picture of Waterloo Bridge, which, if it had raison d'etre at all, should be celebrated by a genuine attempt at suicide, leaping over the bridge, etc.; and in Ninon there are a number of "sidings," poetical, certainly, and well conceived, but mostly apropos of—boots: such as the jailer and his agonies, the abbes, and above all, the crowd, poissardes and the rest; or to take the extraordinary classification in the descriptive bill—"supernumeraries, extras, mob." (Was this a jest? for it purposes to be a description of the personages in the play.) The mob, indeed, were joued from first to last; their low growlings and roarings were heard as a sort of tremolo accompaniment to all that was said; people were in terror of them as they drew near. But they were harmless, did nothing—a few well-chosen words would put them off their purpose; and so it was to the end. Take it all in all Ninon is a stirring piece, and could be made yet more stirring if drawn closer. There is good poetry throughout. The Dauphin is an excrescence as well as his jailer; Marat is "as mild a mannered man as ever cut a throat," and incapable withal, and Fernandez as Baget, a venerable father whose white hairs were being brought with sorrow to the, etc., could never speak above a charnel-house whisper.

Some of the good old stupid plays, by average writers, dealing with flowing wigs and "arquebuses," are really workmanlike and direct; witness Amos Clarke, in which Rignold (George) is delighting the leges of the Connaught Theatre. Some way one's interest was excited and well kept up. Rignold acted in a romantic, dreamy style, a great contrast to the robustious, periwigpated manner to which he has lately accustomed us. Amos Clarke is really a very good play.

Jennie Lee's Jo has always seemed to me one of the remarkable character sketches of the day. In its way it is full of power and color, and is more like what a French artist would create. It certainly lives in the mind, after an interval of years even; and I remember her first in some pantomime, which she bore throughout upon her small shoulders—singing, dancing, reciting—"clog" dancing, even—and doing all with an unflagging spirit and original way of her own that excited my highest admiration. Not what the managers would call a "clever gurl," but one of decided genius, and genius of special flavor. Midge does not appear to have been a great success, so here we have Jo once more "put up." The play is rather transpontine, but Jennie Lee's performance is, as of yore, perfect in its way. The high artistic merit of this character has scarcely been acknowledged; and, indeed, it may be doubted if there be anything on the stage so finished, so true, and so good of its kind. The touches and variety are all but perfect; that it goes home to the hearts is seen by the audience. There is moderation, too, by the side of real power—a power displayed in the changes from terror to impudence, or desperation rather from recklessness to pathos. There is certainly no one else on the stage who could approach this performance. How good, too, the occasional yawns, so naturally done; but all is natural. The air of suspicion, always ready to be aroused; the viciousness, like that of a hunted cat, ready even to mistrust petting—this is based on the nicest observation of human nature. Excellent, too, the air of hopeless vacancy in answering questions. Above all, the regulated pathos. How different, too, from the conventional departure of the "dying boy," that really beautiful inspiration and ecstatic smile, when, with a sudden pointing of the arm, he sees the quiet realms beyond! That smile of genuine delight was almost too real. In physique, too, Jennie Lee is fortunate, her face seeming to be made for the part—but, in truth, such a true spirit will mould its features insensibly. There is a grace, too, in her movements, which are highly original and expressive, and refined; for we have had plenty of these street boys of late, not inaccurately copied from the original, and yet low and repulsive. This is true acting, which should not present vulgar peculiarities, but human nature, all that is good and characteristic, which cannot be "low." Curiously, Jennie Lee by her own incomparable spirit seems to have infused a congenial spirit into the rest, Mr. Burnett deserving high praise for his Bucket; and a servant-maid, with whom Jo has a scene on a door-step, playing with much true feeling; that incident of the kiss, how delicately treated!

"If you have tears prepare to shed them"—at Sadler's Wells over the woes of the hapless Mary Warner. The greasy rogues of the gallery—the phrase is Lamb's—rather prefer being "harrowed up," as it is called, and find a satisfaction, 'tween acts, in slaking their sorrows from the "watering pot" of beer which is borne round in many houses. In this Miss Bateman (Mrs. Crowe) is at her best.

The Case of Byrne the Blackguard.

[From the New York Sentinel.]

The Grand Jury had before it the abandoned wife of Charles A. Byrne and Mr. Edward Flynn, the editor of the Telegram of this city, who established to their satisfaction the legal marriage of Byrne and Mrs. Timian in 1873. The Rev. Mr. Ingles had already established, as we stated last week, the marriage to Mrs. Merrill. The jury expressed sympathy with the abandoned wife and satisfaction with the evidence; but on sending to Assistant District Attorney Lyon for the law they were astonished to learn that lack of jurisdiction would prevent them from finding an indictment. Mr. Lyon declared that the offence of the second marriage being committed in Canada it could not be punished in New York.

This construction of the law will raise some nice social problems.

In effect it says that a man after living with a wife the best part of her youth and finding her fading in her womanhood, may take any woman whom he fancies and who loves him to Canada and marry her there, return to New York, live with her as his wife to the abandonment of the first and legal wife. He can be punished only in Canada, and the offence is not one for which the offenders may be extradited.

It goes even further than this. A New York married man may take a woman to Jersey, marry her there, return to New York and live openly with her to the neglect of the first wife. He may go with another to Connecticut and repeat the offence with impunity. He may repeat this in every State of the Union, and virtually practice polygamy without fear from the laws of the State of New York. This is simply legalizing Mormonism.

One other point involved is curious. Which is the true wife: the one abandoned or the other to whom the man clings? Evidently the first bonds have not been cancelled. If that is so then the last wife has no legal claim to the title and may be cast off as a mistress as soon as she is wearied of.

There should be some way of testing this law. It is absurd on its face; and if it can be enforced as the District Attorney construes it, the license permitted may result in strange demoralization of society.

We learn at the moment of going to press that John D. Townsend, the lawyer of Mrs. Byrne, will ask the Judge sitting at the next term of the General Sessions, to instruct the jury on the law of bigamy. He claims to be able to show that the construction put upon the law by District Attorney Lyon is radically false, and that the case of Byrne is perfectly proven.

The Variety Theatres.

At Manager Aberle's Eighth Street Theatre, George France, supported by Ethel Earle, produced his sensational drama, entitled A Block Game, on Monday night, to a good house. A taking feature of the affair was the dramatic dogs, Bruno and Cæsar. In the olio Delehanty and Hengler opened in their Fun in the Kitchen, and Curly McCarty, Belle Georgie, Carle Emerson and others furnished their support in their various accomplishments.

The London, under the management of Thomas Donaldson, has become the favorite resort of the fun-loving people of the East-side. The entertainment this week calls into requisition the combined talents of Bryant and Hoey, Harry Bennett, the Burgesses, Sparks Brothers, Kitty Rowell, Williams and Morton, the Brennans and Capt. Laible, Prof. Logrenia, Fernando Fleury, the Ripleys, Charles Diamond, and hosts of others. The afterpiece is called Pompey's Patient, and concludes a first-class show.

The principal features of the Volks Garden programme this week are the wonderful performance of Relumeab, the fire-king, and the antics of Showers' monkeys and dogs in his circus. Many good acts are given in the olio by the new company, among whom are Gibson and Binney, Ida Showers, Carrie Lewis, Laura Sandford and the Olympia Quartet. The stock company appear in The Hidden Hand as the afterpiece.

TWO HEARTS, ETC.—Young Mr. Alfred Beaven is with Mr. D'Oyley Carte, who is the generalissimo of all the Pirate companies. Miss Minnie Walsh is a sweet singer from Brooklyn in Company C—the high C—all piratical craft are on the high seas. The other day young Mr. Beaven accompanied his employer to Philadelphia on business. He was to have returned the same evening, and he started. Not following a "strict sense of duty," the young man left the train at Trenton—where Company C was tarrying. So, while Mr. Beaven's friends were anxiously looking for him, he was disturbing the passengers on an "owl" train with "The Girl I Left Behind Me."

—S. S. Sanford succeeds the late Capt. Shaw as stage manager at Volks' Garden. Samuel is one of the veterans, and at one time was one of the most popular and successful minstrel managers in the country.

THE BYRNE BIGAMY CASE.

Why No Indictment Was Found.

[Tribune Editorial, Feb. 26.]

The instructions of an Assistant District-Attorney to a Grand Jury, that they could not indict a man for bigamy in this State because he had married the second time in Canada (after abandoning the first wife in this country), and had then returned to reside here, are so very extraordinary that it is a satisfaction to believe that the next Grand Jury will be asked to take up the case anew under instructions from a competent Court. If the law of the present adviser prevails, it is clear that any married man may abandon the wife of his youth when he tires of her, marry a woman in every foreign country in the world, bring each and all of them to New York, and live with them wholly irrespective of the laws of the country, and amenable only to the laws of morality. The construction of the law is so absurd and the conclusion such a travesty of justice that it ought to be reviewed either by a competent Court or an indignant Legislature with a remedial bill.

[From the New York Tribune, Feb. 26, 1880.]

The Grand Jury of the General Sessions has dismissed the bill against Charles A. Byrne for bigamy. Some of the Grand Jurors, on being asked in regard to the dismissal of the bill, said they were perfectly satisfied with the evidence furnished in the case, and that they were astonished to learn from the Assistant District-Attorney that bigamy was not a punishable crime in this State when the celebration of a marriage had taken place in a foreign State. They were, however, required to accept the Assistant District-Attorney's construction of the law, and consequently had no alternative, in spite of the evidence, except to dismiss the bill.

Assistant District-Attorney Lyon, in conversation yesterday with a Tribune reporter, was asked as to the dismissal of the bill.

"There was no other course open," said Mr. Lyon. "Here is the law as laid down in 'Wharton's Criminal Law:' 'The American acts are founded in principle upon the English statute. If the first marriage be abroad and the second in England the case is within the English act; but, if the first marriage be in England and the second abroad it is not within the act, because the second marriage, which alone constitutes the offence, is a fact done within another jurisdiction, and though inquirable here for some purposes like all transitory acts, is not, by the rule of the common law, recognizable as crime.'

"The matter was fully tested in this State some years ago, and the case is reported in Parker, IId volume. Benjamin Mosher married a wife in Philadelphia, lived with her in that State for several years, then left her, went to Canada, and there married another woman. He came to reside with her in this State. The case was on appeal held not to be an offence against the law of the State."

"Can a married man, his wife being alive at the time, go over to New Jersey, marry a woman there, and live here with her, without interference?" asked the reporter.

"Yes. His legal wife could take proceedings against him in New Jersey, but he would have to be extradited."

"In the case before the Grand Jury yesterday, could the accused person be punished in Canada where the marriage took place?"

"Certainly; but you must catch your hare before you kill it!"

"Well, then, under that law a New York man, having a wife, may go to Canada, Mexico, England, Germany and as many other countries as he pleases, marry women in each one of them, bring them all to this State, and live with them in open violation of all the laws of morality and not be amenable to the criminal law?"

"His legal wife can institute divorce proceedings and obtain alimony."

"But in the case referred to that is just what the accused man wants. Has his lawful wife no other recourse?"

"Well," replied Mr. Lyon, "she must first bring the accused man within the jurisdiction of some Court. Suppose that the man has married half-a-dozen wives, as you suggested, and on his way back to this country was lost at sea. What would you no about it then? The law is very clear on that point. The prisoner must first be brought within the jurisdiction of the Court before any proceeding can be taken against him. Although he may be living in open adultery, that is, according to the laws of this State, only an offence against morality, and he cannot be punished for it."

John D. Townsend, counsel for Mrs. Byrne, when asked by a Tribune reporter for his opinion of the action of the Grand Jury, replied:

"I simply think it was all wrong, and I think I shall be able to satisfy the District-Attorney, who, in my opinion, has acted rather hastily, that he was wrong in recommending a dismissal of the bill. There is only one case in our books that can be suggested as an authority to sustain the dismissal of the bill, and that is not in point. It is a case in the second volume of Parker. A married couple resided in Pennsylvania. The marriage took place in that State, and neither of them had been a resident of the State of New York. The husband married again in Canada and came to reside in this city. The only point really determined in that case was that the courts of this State owed nothing to the residents of other States. All that was said by the Court in that case beyond that was mere dicta.

"A marriage in this State is a mere contract. An agreement to take each other in marriage in presence of witnesses, followed by cohabitation, is all that is required to make it legal. In the case of Byrne and Alfa Merrill the facts are these: Byrne promised, as can be shown by documentary evidence, to take Alfa Merrill, with whom he was then living in adultery, out of the State and marry her. They went out of the State, and in the presence of witnesses agreed to take each other as man and wife. They returned to this State, lived together as man and wife, and, in the presence of the officer who made the arrest, Byrne stated that the woman by his side was his wife. I contend that the fact that they promised in presence of a clergyman in no way affects the question as to the marriage in this State. I think it will hardly be contended that if a promise of marriage was made between two people of this State while traveling in another country, followed by cohabitation and recognition here, there would be any dispute that such persons were married as much as if the promise had been made here. There is a case reported, Hayes against the People, which it seems to me, has a very strong bearing in support of the position I have spoken of. In that case the prisoner was charged with bigamy. There was no question as to the marriage with the first wife. The facts as to the second marriage were about as follows: The woman was a servant in a hotel; the prisoner offered marriage and she consented. He took her to a house of bad reputation where a pretended marriage ceremony was performed. She thought he was married to her; he supposed he was not. In that case it was held that there was sufficient proof of the second marriage to sustain an indictment for bigamy. I do not care to say anything more on the subject, as I hope to be able to show the prosecuting officer that this case warrants in every way the interposition of the criminal court."

Bandmann's Leg vs. Col. Morris' Mustache.

[Letter in a Western Paper.]

The manner with which Col. T. Morris of the theatrical circuit of Ohio tries to throw dust in the eyes of the Dayton public to conceal his shabby behavior to me in my present helpless position, is characteristic of the man, who has been known to do similar things before.

I have not yet made a public statement, but since in self-defence he compels me to do so, I am reluctantly obliged to "show up" what we term in theatrical parlance "a dirty trick."

My agreement with Mr. Morris was to play myself, wife and company, two nights in Columbus, one night in Springfield, two nights in Dayton, and one night in Richmond, Ind., for which I was to receive 65 per cent. of the gross receipts, and to defray the traveling expenses and a limited amount of extra printing; he all the rest. Instead of which he takes me for two nights to a village like Chillicothe, and cuts out Springfield and Richmond altogether, which in itself was a breach of contract, but of which I took no advantage. He knew on Tuesday, Feb. 10, of my accident in Columbus, and also on Friday that I could not act in Chillicothe on Thursday night. When the railroad accident occurred at Chillicothe on Friday morning I sympathized with the families of the deceased, and, believing that I might do some good, I telegraphed the following to Mr. Morris:

Propose benefit to-morrow night for engineer and stoker's families, killed by the accident, one-third gross receipts to them if you are willing.

On my arrival in Dayton Friday night, he came to my hotel and told me it was absolutely impossible for the company to appear that night, in which statement he was right, for it was so late that he would not have been able to raise the curtain before 9 o'clock. The loss was heavy, and we (Col. T. Morris and I) have made a united claim against the railroad company. I told him the same night, in the presence of Mr. W. S. Davis of the Cincinnati Times, that I feared I should not be able to act if my limb was not better in the morning, and we made arrangements in the presence of the same gentleman to alter the programme to meet the emergency. Mr. George Sharf, the treasurer of Music Hall, afterward came in and told Mr. Morris that the preparations for the benefit were going on smoothly.

I retired, and he subsequently made the remark to Mr. Davis that, "in his estimation, Mr. Bandmann's acting days were over for some weeks." Next morning (Saturday) I sent for Mr. Morris to give him an opportunity to convince himself as to the extent of my injuries, and the answer he gave my agent was, "that if Mr. Bandmann could not act it did not matter, that he would manage to get along without him (Bandmann.)" However, I insisted upon his presence, and when he saw my limb the Colonel grew quite pathetic, and stroking that superb mustache of his, he spoke in a parental tone, saying: "My son, under no circumstances must you act with that leg of yours."

We further arranged that my juvenile man should play Don Cæsar De Bazan for the matinee, and we should substitute Othello for Richard III. in the evening.

He left me to make arrangements to have the house programme changed, and the doctor's certificate with the apology inserted. But so deep was his sympathy for me (bless his heart), that he could not remain away too long from me, and he returned, staying nearly two hours in my room, chatting pleasantly and condoling with me.

From the above it is evident that he never murmured at my non-appearance. In the evening, however, when he got possession of the lucre, he unmasked his intentions and exposed his scheme. Mr. George Sharf, the treasurer of Music Hall, gave the following statement:

SATURDAY, FEBUARY 14, 1880.

Total receipts	$220 35
Share for sufferers, one-third	73 45
	$146 90
Bandmann's share, 65 per cent	95 50
Col. T. Morris' share	$51 40

He took up the statement and instead of allowing Mr. Sharf, the treasurer, to settle with my agents, he said he would settle with Mr. Bandmann individually. The Colonel of the Theatrical Circuit of Ohio found me at my hotel prostrate upon my couch; his face beaming with emotions of generosity he exclaimed: "My son! I wish to make nothing out of this night's receipts; here are $22 above expenses. You shall have it all. Now my expenses were $150." But fully appreciating the Colonel's magnanimity (?) and unwilling to put a damper upon so noble and kind a spirit, I humbly begged an explanation, and even for one moment I so far forgot myself as to refer to the treasurer's statement and my contract, whereby I was entitled to receive $95.50. This put the Colonel into such a frenzy that his superb mustache coming in too close proximity with his respiratory organs, nearly choked him, and for a moment the flow of his eloquence was stopped. Recovering himself, however, he ejaculated: "You did not act, and I'll be d—d if I give you your share." The Colonel of the Theatrical Circuit of Ohio executed a most masterly retrograde movement, and retreated with the brave.

And now I leave Col. T. Morris of the Theatrical Circuit of Ohio to my solicitors, Messrs. Gunckel & Rowe, who will show how to deal with him. Yours truly,

D. E. BANDMANN.

—On the evening of the 27th, at the Detroit Opera House, Bandmann the Tragedian delivered a half-hour address, before the rise of the curtain, in defense of the stage. His remarks, which were in reply to strictures from the pulpit, met with the approval of the audience.

MUSICAL MENTION.

Ole Bull was 70 on Feb. 10.

Charles Belfort, the violinist, is growing popular.

Bach's La Passion will be performed in Leipsic soon.

Charles R. Adams, the tenor, is now teaching in Boston.

Alfred Wilkie, the tenor, is in Massachusetts singing in concerts.

Sullivan's Prodigal Son will be given by the Philharmonic Society.

Mary Bryant sang last week at the Harvard Association concert in Boston.

The Mozart cycle of operas at the Vienna Hofoperntheater closed on Jan. 27, with La Clemenza di Tito.

Camille Saint-Saens, as he grows older, is departing from the Wagner school to the melodic-classic school.

Trinity Church, Boston, has been presented with a new and superior organ by Mrs. Alexander Strong.

Clara Louise Kellogg is called by the Parisian "the piquant, dark-eyed, dashing American prima-donna."

The Philharmonic Society of this city promises the performance of an entire act from Wagner's Gotterdammerung.

The fog in London has been such that on two nights it filled the Opera House so that the stage became invisible from the gallery.

M. Charles Lamoureux intends to establish in Paris a monster concert establishment, superior to anything of the kind ever in Paris.

R. Genee's Seecadet, under the title of the "Cadet de Marine," has been announced for some time at the Fantaisies-Parisiennes, Brussels.

Amy Sherwin will sing in the selections from Die Gotterdammerung at the last concerts of the New York and Brooklyn Philharmonic Societies.

Dudley Buck is now engaged on an American comic opera. Mr. W. Croffut has written the libretto.

Glinka's opera, Life for the Czar, was not brought out at the Servian National Theatre, Belgrade, because the manager failed in his attempt to borrow costumes.

Mme. Rive-King played Saint Saens' concerts for piano in G minor, No. 2, at the fourth concert at Sanders' Theatre, Harvard College grounds, on the 24th.

J. P. Jackson's adaptation of Lohengrin for Her Majesty's Theatre, London, has been produced by the Carl Rosa company. All the soloists except the tenor were American artists.

At the triennial festival of the Handel and Haydn Society of Boston in May next the following tenors will take part: Campanini, Adams, Winch, Fessenden and Courtney.

Jenny Howe, an English soprano, has made an unsuccessful debut at the Paris Opera as Rachel in La Juive. She has a fine and powerful voice, but lacks feeling and dramatic qualities.

Sir Julius Benedict has been conductor of the London Monday Popular Concerts since 1859. He now resigns that position owing to the fact that he can no longer see the music of the pages before him.

The Staten Island Philharmonic Society gave their third concert of this season at Association Hall, West New Brighton, last Friday night, the soloists being Emily Winant, contralto, and Charles Werner, violoncello.

It was thought for a long time that Mme. Salvotti, a soprano with a powerful voice, was dead. Her many friends in this city will be pleased to hear that she is well, and a member of Wilhelmj's concert troupe now in San Francisco.

The most conservative musical body in England is perhaps the London Philharmonic Society. On Feb. 5 it began its sixty-eighth season at St. James' Hall, and broke through their conventionality by giving Walter Macfarren's concert overture, Hero and Leander, in E minor. A tame piece of commonplace writing.

The severe Winter in Paris has greatly affected the vocalists in the lyric theatres. The sopranos and tenors have colds and all the singers are hoarse. The Opera-Comique has put off the first performance of Jean de Nivelle, and the repetition of Le Macon, while the Opera-Populaire has just put off the performance of Petrargue.

The foremost Russian composers of the present day are: Seroff, Dargomijsky, Mussergsky, Cui, Tshaikowsky, Rimsky-Horassakoff, Liadoff. At the Theatre Marie, in St. Petersburg, Rimsky-Horasakoff's new opera, La Unit de Mai, was performed for the first time on Jan. 20. The work is in three acts, is semi-fantastic and semi-comic. It was a brilliant success.

A complimentary concert was tendered to Blanche Chapman Feb. 26, at the Bedford avenue church, Brooklyn. The lady is a pupil of Madame Murio-Celli, the eminent teacher, and she sang a couple of selections with taste and judgment. Misses Sargent and Guich, two other promising pupils of Mme. Celli, appeared in conjunction with Pattison, the pianist, and Charles Werner, violoncellist.

TRADE TRILLS.

Chickering has advanced the price on his instruments.

Raven is about to issue a new upright piano from his new factory in Washington place.

The trade would do well to take a peep into this MIRROR. It is always bright and reflects truthfully.

J. Estey, the organ manufacturer of Brattleboro, was in this city a few days ago, looking after business.

The Palace Organs of the Loring & Blake Organ Company are being pushed in the market by the energy of O. S. Burr.

The piano, organ and organette manufacturers of this country ship each week about fifty instruments to Liverpool alone; to London about forty.

The New England Organ Company have perfected a new instrument they call the Student's Pedal Organ. It is especially adapted to music-rooms and parlors.

Albert Weber has all the energy and industry of his father. His shrewdness and attention to business serves to maintain the excellent reputation of the Weber piano.

Haines Brothers have removed to No. 124 Fifth avenue. This firm is doing a fine business in the Middle States. N. J. Haines is now profiting by his large and varied experience in the trade.

THE WEEK AT THE THEATRES.

There is a lull in the way of dramatic novelties this week. With the exception of Niblo's, where Pinafore is resuscitated, there are no changes of bill at any of the theatres. The business of the past week has been generally good, and there is a promise of something better in that direction shortly. Monday night Mapleson opened his Spring opera season, one that promises to be a most profitable and successful one in every respect. This is the last week of Gilbert and Sullivan's great success, The Pirates of Penzance. They will give place to Grau's French Opera company.

Monday night saw a large audience of fashionably attired people gathered in the parquet and boxes of the Academy, assembled to inaugurate the Spring season of Italian Opera by Her Majesty's company. The principal artists received a warm welcome, and the entire performance passed off with an eclat that promises well for Colonel Mapleson's success. Lucia di Lammermoor was the opera, and Mlle. Marie Marimon the prima-donna. Her Lucia is the best that has been heard in New York for years, and the audience was aroused to a pitch of enthusiasm quite foreign to the present day of studied apathy and tardy appreciation. She was in fine voice and delivered the well known airs of the opera with excellent effect. Campanini is an admirable Edgardo, and his clear, strong voice was never heard to better advantage. Galassi again demonstrated his powers as a baritone of the first quality by a meritorious rendition of Enrico. The "Cruda Funesta Smania" was delivered with exquisite expression. Herr Behrens sang Raimondo, and Mlle. Robiati sang Alisa.

The season opened most brilliantly, and there is every prospect of the present being the most profitable and memorable of either of the others Colonel Mapleson has thus far furnished New York. The programme for the week as announced at present is as follows: Wednesday night, Linda di Chamouni, with Valleria as Linda; Friday night, La Favorita, with Cary as Leonora; and Saturday afternoon, La Sonnambula with Marimon as Amina.

The present week is the last of The Pirates of Penzance at the Fifth Avenue Theatre, and their departure, with General Stanley and his interesting daughters and the police, will be sincerely regretted on all sides. The opera has been a legitimate and honestly-deserved success, and its run would have extended indefinitely were it not for other arrangements that necessitate the giving up of the theatre. No doubt before the close of the current season the Pirates will turn up again at some other theatre, where they can continue their depredations undisturbed. Clifton is again playing the Sergeant, a character created by him, and made distinctively his own. Maurice Grau's French Opera troupe return, after an extended tour, next Monday night, and have arranged a remarkable week's bill, including a change of opera every night. Paola-Marie, Angele and Capoul will receive a warm welcome from their many admirers.

Mr. Lewis' characterization of Chawles in A Fool and His Money at the Park Theatre, while falling short of the ideal pictured and drawn by Byron, is nevertheless a most praiseworthy and amusing performance. The piece has not taken a very firm hold upon the public, but it will probably run a fortnight longer to fair business. Last Friday night Rachel Sanger was taken ill, and Marie Chester played her part very acceptably. At the Saturday matinee Miss Sanger sufficiently recovered to resume her place in the cast. Owen will be taken out of the piece and sent to Boston with Edwin Booth. Lotta will succeed A Fool and His Money at the conclusion of the run of that piece.

A number of new features have been added to the olio introduced in Humpty Dumpty, and Booth's Theatre has been crowded with delighted audiences. The success of this pantomime has been almost unprecedented, and in these days of extravaganzas, plays by American authors, spectacles and musical successes, it is quite remarkable that this ancient form of entertainment should have attained such a meed of popular favor. The Spanish Students, the clowns, the acrobats, all unite in concentrating a great deal of solid fun into three hours.

The Colleen Bawn, Mr. Boucicault's strongest play, will be the attraction at Wallack's until Thursday night. The balance of the week a double programme will be given, consisting of the first two acts of The Shaughraun and Kerry. The Colleen Bawn is beautifully put upon the stage, and is well played. This is the last week for the present of Dion Boucicault's appearances at this theatre, next week Lester Wallack returning from his engagement over on the West side. The revivals of old comedies, which were in progress when Boucicault came with The Shaughraun, will be continued. Next Monday night Foote and Mathews' comedy of The Liar will be produced, with Mr. Wallack as Jack Wilding. An exceptionally fine presentation of the play is promised.

A False Friend has continued to fill the Union Square, and there is every prospect of its continuing for some length of time yet. Mr. Palmer has set no particular time for the revival of The Two Orphans, and, although that piece is still in rehearsal, there is a possibility that it may not be necessary to put it up. From present indications, the False Friend will run the regular season out. The return of Aldrich and Parsloe with My Partner is looked forward to with interest, and its success of last Summer will be repeated.

There is no definite time set down by Mr. Mackaye of the Madison Square Theatre for the production of Masks and Faces—an event which, it is promised, will be an important one, as handsome scenery, elegant appointments, and a strong cast, including Rose Coghlan, will be brought forward. For the present Hazel Kirke seems to be doing well. The curtain, which was destroyed by an accidental fire last week, will be replaced by one of equal fineness and elegance.

The Ideal Pinafore Company, hailing from the Hub, presented Gilbert and Sullivan's familiar bagatelle Monday night at Niblo's, before a fair sized audience. It has been some time since the operetta has been sung in New York, and the general crispness of its rendition by a really excellent collection of vocalisits lent a freshness to the whole that was quite an attraction.

Pinafore has alway been either well sung and bady acted, or well acted and badly sung. The Ideal company give to it considerable excellence in both respects, principally, however, in the vocalism. And at this advanced period of its declining popularity, it is nothing if not musically admirable in the strength of the cast. The audience received the opera with an old-time good humor and enthusiasm that took one back to the palmy days of its virgin run at the Standard.

The distribution of parts included the names of a number of singers well known to the concert stage. Mary Beebe was the Josephine, and a fairer or more satisfactory Captain's daughter has never appeared in New York, and that is a very comprehensive and expresive meed of praise. Miss Beebe early in the evening was evidently struggling with the drawback of a severe cold, but this wore off as the piece progressed, and in the second act she was in good voice. Miss Beebe's dresses were pretty, appropriate, novel and picturesque. Adelaide Phillips made a somewhat original Buttercup, introducing some new business that seemed to take very well, perhaps simply because the people are fond of variations, whether they are warranted by circumstances or not. Miss Phillips' voice was heard to better advantage in the concerted numbers than in the solo, for although the lady has in her day possessed an organ in many ways admirable, the fact remains that she is not quite so juvenile as she was, say—ten years ago—and that to day her voice has lost its freshness and is, in short, more or less passe. She pleased the people, however, and received a rapturous encore for her song to the Captain, which encore was no doubt as delightful to her as it might have been to every one else, say—ten years ago. The attentive Hebe found a rather pretty exponent in Adelaide Detchon. H. C. Barnabee was the Admiral, and in stature, if in no other respect, he is physically suited to the part. He has a powerful, sonorous voice, and if he had more personal dignity and less awkwardness his characterization would deserve more praise. Myron Whitney sang Captain Corcoran magnificently. Mr. Fessenden was a galvanic Ralph, but his voice is sweet, and he sang the music, notably the "Farewell My Own," with much sweetness and expression. George Frothingham made Deadeye more grotesque in make-up and acting than was necessary, although his singing was satisfactory. G. Kammerle sang "For he is an Englishman," with considerable force, and was a satisfactory Boatswain. A word of praise should be given to La Petite Lillian, a precocious little girl, who made more of Tom Tucker the midshipmite than any of the other infinitesimal bits of humanity who have essayed the role. The chorus was large and well drilled. The set, embracing the entire stage, was very good, and reflected credit upon the scenic artist's skill.

Rice and Childs' extravaganza, Hiawatha, pursues the even tenor of its way at the Standard, and has been given to good houses. The antics of the Twins, Dixey and Harrison are productive of considerable amusement, and the piece now runs smoothly and is growing in favor. Alice Atherton, as the Indian brave, Hiawatha, is modest, picturesque and altogether pleasing. The burlesque improves on acquaintance.

The Royal Middy continues to draw well at Daly's.—A Scrap of Paper was produced at the Grand Opera House Monday, Lester Wallack appearing in his finished impersonation of Prosper Couramont, supported by a fairly good company.—The Streets of New York enters upon its second week at Mayo's Olympic Theatre.

The Windsor Theatre opened Monday night under the management of John A. Stevens, and under the direction of Frank B. Murtha. The theatre will be kept open permanently, Mr. Stevens having secured a long lease. Great improvements have been made; the house is completely re-carpeted, repainted and generally renovated. The attraction secured to open the new venture was Hon. W. F. Cody (Buffalo Bill), who presented his border drama entitled The Knight of the Plains. The piece was finely cast, a band of real live Pawnee Indians introduced, and a coach and four horses driven upon the stage—all of which lent to the realism of the production. Everything was well done, and showed a determination on the part of the management to present the piece in a thoroughly first-class manner. There is a need for a popular theatre of this description on the East-side—one that will take the place of the Old Bowery Theatre, the dedication of which to the German Muse has left a void that the Windsor people will supply. The prices are popular, and if the boom with which the enterprise started is any indication, Mr. Stevens will find his new departure a bonanza in every sense of the word.

This is the last week of the Emigrant Palace Car at Tony Pastor's popular theatre. The piece has lost none of its attractiveness, but the withdrawal was found necessary to accommodate the large company of variety artists now under engagement with Mr. Pastor. The attractions for this week are: The four laughter kings, Pettingill, Gale, Daly and Hoey, the American Four, the Kernells, the favorite Dutch comedian, Bonnie Runnells, who appears with the Kernells and the American Four, in The Jays from Woonsocket; Clark and Edwards, Crumley and DeForrest, the French Twin Sisters, W. Henry Rice, Minnie Lee, Lina Tettenborn, the Merritt Brothers, Bob Slavin and Nellie Hatfield.

Harrigan and Hart's highly amusing Mulligan Guard Surprise promises to crowd the Theatre Comique until the close of the season. The fun-makers of the Comique consist of some of the best comedians to be found anywhere, and they enter so heartily into the spirit of every incident of the play that the audience is kept in a continual roar of laughter, which ceases only with the antics of the "Bogie Man," in the last scene. In addition to the individual talents of Harrigan and Hart, Billy Gray, Johnny Wild, Harry Fisher, M. Bradley, Annie Mack and Annie Yeamans, the whole company is a good one and appears to excellent advantage. A visit to the Comique is indeed a pleasure and should not be omitted.

The merry Troubadours, in their laughable entertainment, have appeared to good houses since their engagement began. The freshness and brightness of this clever little party and their picnic antics are wholly irresistible. The Brook may be seen two or three times without being wearied of it, and it has perennial qualities that will keep it for a long time in the sunshine of public favor. The engagement is for two weeks longer.

THE USHER.

Thackeray in "Pendennis" introduces a couple of characters—Capt. Costigan and his child, Miss Fotheringay, the actress—who have their exact counterparts here in New York. The pair to whom I have reference live in the upper part of the city. The father, an emblematical dramatic papa, lives upon his daughter's earnings. He boasts of her abilities whenever he can find any one who has the patience or the time to listen to the extravagant praises he accords his darling child; he scrapes acquaintance with members of the jeunesse doree, and encourages their attentions to his daughter so long as they may be pecuniarily advantageous, in the way of presents, and the status their calls give the dramatic papa and his interesting child, in the eyes of the landlady (to whom he owes a trifling bill). He is a perfect Argus in watchfulness, and "my daughter's honor, by gad!" is a subject of the greatest care with him; he avoids all appearance even of evil, by keeping her constantly in his presence. "What a nice girl Miss —— is," says everybody; "and her father——" That's it—her father. He is of use to Miss ——; he represents her everywhere; keeps her name and her untarnished reputation constantly before the public, and—spends her money with more freedom than he would if he had earned it himself. Great leeches, these dramatic papas.

I have taken occasion before to call attention to the bonnet nuisance in the theatre. Fashion seems leagued with the orthodox church in preventing a man from seeing theatrical performances. When a bad play is produced, then the enormous bonnets affected by the fair sex are no longer nuisances, but charitable canopies that shut out from view that which had much better not be seen. When a man goes to see an Estelle or a Picture he would be wise to take the precaution of putting the bonnet and the lady that he accompanies in front of him; but on ordinary occasions it does not lend to the enjoyment of the hour to be obliged to crane one's neck around a mountainous mass of millinery in order to obtain momentary glimpses of what is passing on the stage. If our democratic notions will not allow us to adopt the foreign plan of necessitating the ladies to attend the playhouse in full dresss, but without hats, at least let us have a regulation size that is not obnoxious. What manager will make a stand against these fair obstructionists?

In the last number of Forney's Progress is printed this programme. It was unearthed at Lancaster, Pa.:

THEATRE.
SOUTH QUEEN STREET, LANCASTER.
Sixth Night of Performance.
Benefit of
MISS C. CUSHMAN.

On which occasion Mr. Conner has kindly volunteered his services, being his last appearance in this city.

Wednesday evening, June 30th, will be performed a drama in three acts, called

ISABELLA;
OR, THREE ERAS IN WOMAN'S LIFE.

Eugene Le Marc	Mr. Conner.
Scipio	Mr. Henkins.
Andrew	Mr. a'Becket.
Michael	Mr. Porter.
Coquin	Mr. Johnson.
Epinoise	T. B. Johnson.
Apollo Bajazet	Mr. Logan.
Isabella	Miss C. Cushman.
Sophie (her cousin)	Miss S. Cushman.
Vincent	Miss E. Logan.
Marie	Miss Porter.

After which an Olio consisting of the following songs and duets:

Duet.....(As it fell upon a day.)
Misses Cushman—Bishop.
Song.....(I'll be no submissive wife.)
Miss S. Cushman.
Song.....(The trump of fame.)
Miss Cushman.
Duet.....(Do I prove thee?)
From the Opera of Norma.

To conclude with the laughable farce of the LOTTERY TICKET.

Capias (a lawyer)	Mr. Conner.
Wormwood (his clerk)	Mr. Logan.
Charles	Mr. T. B. Johnson.
Susan	Miss C. Cushman.
Mrs. Corset	Mrs. Logan.

[FORNEY, PRINTER, LANCASTER, PA.]

An exchange having thrown out the hint that John W. Forney had printed the above, the editor of Progress responds: "Yes, I printed that bill, and I remember the occasion as if it were yesterday. It was in 1837, and I distinctly recall that one night, just before the time for the curtain to go up, it was discovered the lamps, which had been properly filled, were empty. We had no gas in those days, and somebody had stolen the oil. Charlotte had a temper of her own, and it took all the persuasion of Conner and the beautiful Susan to pacify her when she found there was danger of delay. However, they got more oil, lighted up the dingy old house, and the performance went on. Does the Courier forget that even in her later years Charlotte Cushman was a marvelous comedienne? If I am not mistaken, during her very last engagement at the Walnut Street Theatre, Philadelphia, she kept the house in a roar with her acting as Mrs. Simpson in Simpson & Co. Conner [Edmon S.] is still a familiar figure about Philadelphia, and his benefit at the Walnut Street Theatre Thursday afternoon, Oct. 23, 1879, is too recent to have been forgotten. Eliza Logan is dead; her sister Olive is still before the public as a newspaper correspondent, magazine writer, and playwright. Celia is somewhere in New York."

The plan upon which the Opera Ball given at the Madison Square Garden last Thursday night was managed should be written down as neither more nor less than a bold fraud, and I am sorry to see that the same catchpenny device inaugurated with the Elks' reception two or three years ago has spread until it enters into many similar entertainments. The method pursued by the management of the Opera Ball was this: Tickets, with the price, $5.00, conspicuously printed upon them, were distributed gratuitously broadcast over the city. The unsuspecting recipient, attaching some value to the pasteboard because of the five-dollar mark that showed so prominently upon the coupon, was imposed upon sufficiently to go to the Garden, where a burly policeman informed him that he must get into line and pay one dollar for a "hat check" if he desired to engage in the pleasures of the dance. A few gentlemen who had been gulled by the ticket dodge sensibly refused to countenance the fraud and left. A vast crowd of roughs, without collars and without cleanliness, and an equally large number of questionable women, bedaubed as to their countenances and tawdry as to their dress, went into the building. The general immorality and disreputableness of the affair is a matter of consideration for the somnolent police authorities. The extortion of money under false pretences is food for thought in view of the next similar disgraceful entertainment for the minds of the un-bled and the unwary.

Strakosch's Opera season has not met with the success its projector expected. Considering the inherent weakness of his company, and the careless way in which the various operas have been presented, the result is neither strange nor unmerited. The adoption of popular prices did not seem to secure good business, for it is an established fact that people will not go to see poor performances at any price. The result of Strakosch's bad management and inferior production was foreseen. Last Saturday Mme. Singer, an overrated prima-donna, and Belocca, a pretty but inefficient contralto, sailed for Europe, signalizing a general dissolution of the troupe. I understand that his salary list has been for sometime in arrears, but that Singer and Belocca made a settlement before they departed for the other side. Strakosch promised the public much and gave little. The public reciprocated, avoided his performances, and gave another proof of the futility of empty advertising boasts and printers' ink trumpetings. I believe Max intends to "reorganize," and takes out the remnants of his people to San Francisco. Lablanche, a pleasing but weightless singer, and Marie Litta, a tall woman with a very little voice, will be his prima-donne. Surely, Strakosch is a man of an alarmingly hopeful temperament if he expects the Slope people to be taken in by such a flimsy combination. Lablanche refused to go until her back salary was settled in notes endorsed by Strakosch's papa-in-law, Neilson, and an agreement to pay fifteen days in advance—part of the salary of her forthcoming engagement.

COMMY.

Indignant Comments on the Times Man who called Alice Atherton "Brazen" and Theatrical Critics "Bastards."

[From the Sunday Mercury.]

Miss Alice Atherton (Mrs. Willie Edouin), now at the Standard, is recognized throughout the profession as a modest, unassuming lady of spotless character, but a little jackanape who dubs himself a critic of a leading morning paper recently displayed his instincts in a vile attack upon that lady. This, his ignorance and stupidity designated a criticism, and because other experienced gentlemen supplied a truthful report of the first performance of Hiawatha, the polite critic (?) known as Gommy compliments them with the elegant term of bastard.

[From the New York Star.]

Apropos of Hiawatha, we desire to call the attention of the editor of the Times to the fact that the public who are not informed in the matter hold the paper responsible not only for the ignorance and inaccuracy displayed in its dramatic department, but for the grossly insulting remarks anent the dramatic critics of the city contained in an article in last Sunday's paper. It is, however, proper in the case of a person who so violates journalistic courtesy, to strip the mask from his face and inform the public that he is as malignant as he is incapable, and as vain as he is insignificant. No one would think for a moment of noticing this impertinent boy but for the position he holds but fails to fill on the Times, and we recommend to the editor of that paper that he remove this quondam reporter of an evening daily, this disappointed rhymster, this would-be apostle of an idiotic theory of "the poetry of the future," to some other sphere of usefulness.

[From the Spirit of the Times.]

Our comments might have ended here had not the Times gone out of its way to deliberately insult the profession, the audience, and the critics by publishing the false and flabby comments of a foolish person named Montgommery, who is permitted to say that "none of the women in the cast could act decently," that "Miss Alice Atherton is brazen enough to disgust the old boys in the front row," and that those who commend Hiawatha are "a bastard brood of scribblers." The opinions of Montgommery are not of the slightest consequence to anybody; but, like an idiot in the pulpit, he attracts attention from his position on the Times, and the entire profession is up in arms at the base charges of indecency which he flings at Miss Atherton (Mrs. Willie Edouin) and the other ladies of Mr. Rice's company. Complaints to the regular musical critic of the Times have resulted in a prompt disavowal of Montgommery's libels; but some other sphere of occupation should be selected for one who stigmatizes as a "bastard brood" critics like Mr. Parkes of the Mercury, and Mr. Coppleston of the World, who think fit to praise Hiawatha.

"Luck to Him!"

[New York Star.]

Haverly certainly can lay claim, and would if he were not a modest man, to the title of prince of managers. In addition to a half-dozen colossal combinations on the road, this great executive has a theatre in Chicago, one in Brooklyn, and will soon have three in New York. Think of it! Haverly's Fourteenth Street Theatre, which his genial and able lieutenant, Harry Mann, has piloted from bankruptcy to success, then Haverly's Fifth Avenue Theatre, and now it is announced that he has leased Niblo's Garden from March 29, and, with Ned Gilmore as associate, will supervise it for the next four years D. V. Luck to him!

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Miss Girard, who assumes the character of Nemo the Actress, is an artist of unusual ability. She is withal a remarkably beautiful woman, and displays a power in the above character which is really wonderful.—Press and Knickerbocker, Albany (N. Y.), January 9, 1880.

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There is much in Prejudice that warrants words of hearty praise. * * * The theme has been elaborated by the author with much skill and force. It bears evidence of careful writing, and evinces familiarity with the technical requirements of the stage.—Evening Express, Rochester (N. Y.), January 29, 1880.

Miss Girard's appearance warrants the announcement that she is the most beautiful actress of the day. * * * The play abounds in sentiment, satire and sense, about equally commingled, and is of absorbing interest. —Daily Courier, Syracuse (N. Y.), January 20, 1880.

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